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Outdoor Photographer

Scenic Wildlife Travel Sports

March 1999

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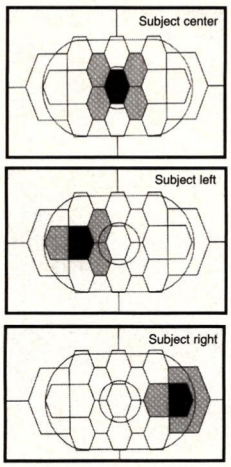

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The new EOS 3 is truly "A Victory for Photography." The list of features goes on and on -- as does the praise from the press and pros. The EOS 3 is an awesome addition to the EOS System and, of course, it's perfectly compatible with the complete range of over 50 Canon EF Lenses.

Canon

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Vasque

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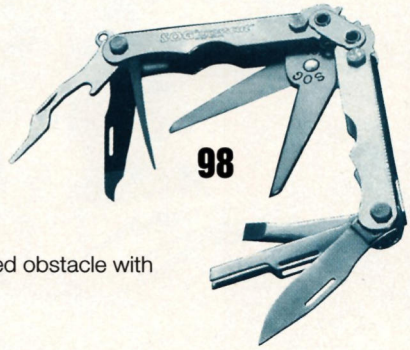

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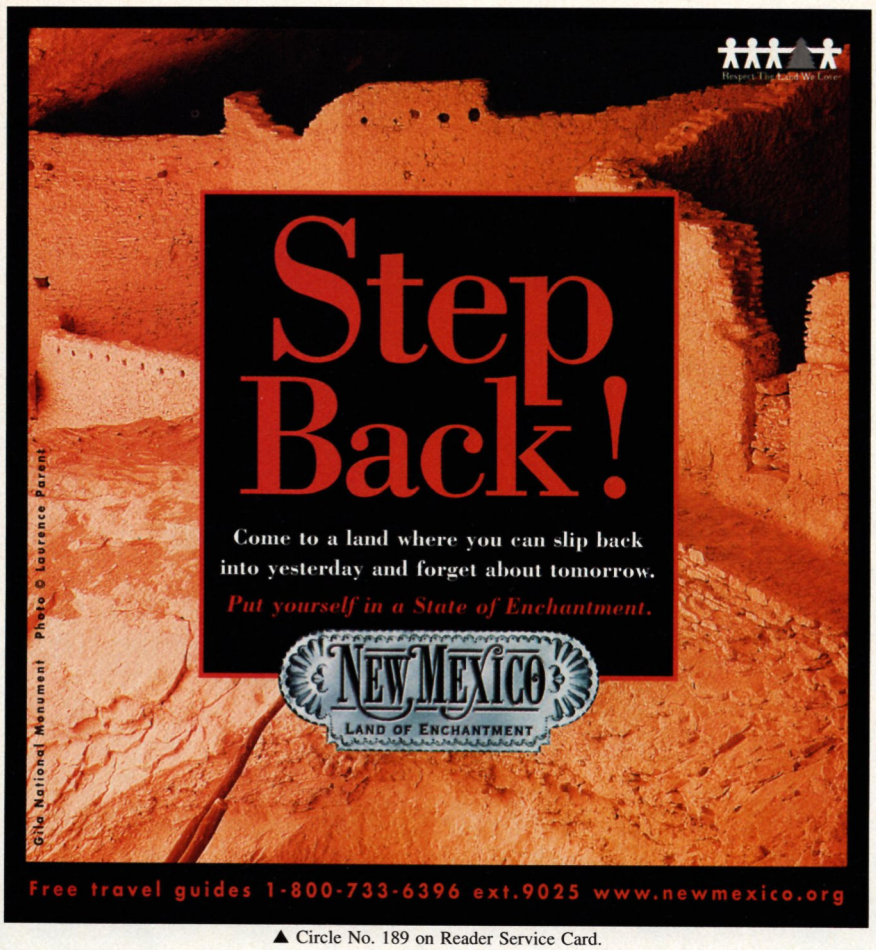

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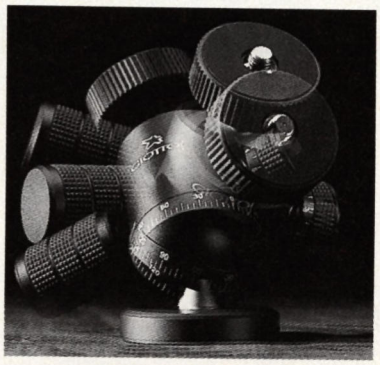

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Bad Crops

We accidentally cropped Galen Rowell's photograph of an arctic fox stalking a thick-billed murre so the murre was missing ("Photo Adventure," *Outdoor Photographer*, December, 1998). The photograph as Galen made it and wanted it to appear is shown here.

The Roar Of The Tiger

I found the techniques that Michael Nichols used to photograph the tigers fascinating ("Tiger Beat," *Outdoor Photographer*, December, 1998). It was interesting to see the results of planning a photograph, setting up the remote system and then walking away until the next day. I can only imagine the anxiety and anticipation Nichols felt seeing that the shutter had been tripped, but having no idea what had tripped it. Of course, Nichols' images that were made conventionally were also extraordinary. Thanks for a very interesting piece.

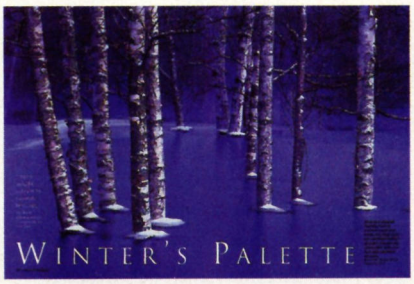
Bob Jenkins
Kalamazoo, Michigan

The "Tiger Beat" article was incredible. I've seen and heard criticism that there's no really new and unique wildlife photography done anymore and that magazines are content to just print the same old kind of thing. Well, those critics haven't seen this issue of your magazine. I think that Nichols' work epitomizes the kind of original photography I see in *OP* in every issue. Well done!

Irene Donaldson
Seattle, Washington

An Artist's Palette

Once again you blew me away, *OP*! The photographs by Jan Tove in the "Winter's Palette" article (December, 1998) were unbelievable.



I've always been one to put my camera away for most of the winter as I groaned through the dark, gray months. Seeing Tove's images made me think that maybe I just wasn't looking hard enough. Since then, I've tried to get out every day for at least a little while with my camera to look for some color that I was missing. So far, my results have been surprisingly good. Thanks for the inspiration once again.

Chris Harper
Via e-mail

A Tale Of Two Covers

I bought the December issue of the magazine at my local bookstore. As usual, I enjoyed it immensely. About a week later, I was in another bookstore with some friends and I saw *Outdoor Photographer* with a different cover. I bought it as well, but soon realized that it was the same issue. What's the story here? Fortunately, a friend of mine wanted to buy the second copy from me, or I'd have been pretty upset at having shelled out the extra money.

Joseph P. Marsden
Houston, Texas

We received a few letters asking about the mysterious appearance of two different covers for the December, 1998 issue of Outdoor Photographer. *The two designs were part of a study to determine newsstand response to the cover arrangements.*

Send your questions to: Letters to the Editor, OUTDOOR PHOTOGRAPHER Magazine, 12121 Wilshire Blvd., Ste. 1200, Los Angeles, CA 90025-1176, or e-mail us at editors@outdoorphotographer.com (editorial matters only). For subscription concerns, call (800) 283-4410. Visit our Web site at www.outdoorphotographer.com.

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COVER SHOT

Photographer: Jack Dykinga

Subject: Snow-topped saguaro cacti in the Santa Catalina Mountains near Tucson, Arizona

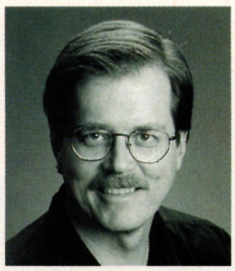
Equipment: Toyo 45AR, Schneider 400mm, Gitzo tripod, Arca-Swiss ballhead

Situation: How do you get to Carnegie Hall? Practice, practice, practice. How do you get a photograph of saguaro cacti with snow on them? Well, you get the idea. Jack Dykinga is an environmental photographer. He goes to a place with the goal of discovering what's going on there, at all times of the year. This approach goes contrary to the way many people go "trophy hunting"—just banging out a series of quick crowd-pleasers.

A "trophy hunting" photographer probably wouldn't see this extraordinary image because it's so unusual. Who really thinks about snow-capped saguaros, after all? This is the crux of environmentally aware photography—taking what the place gives you and exploring it without preconceptions.

The world around us is a mysterious and wonderful place. It has an infinite number of sights to offer at all times of the year. The next time you think that a location you like to photograph won't look right during a particular season, think about Jack Dykinga's snow-capped saguaros. The world has a funny way of sending beautiful pictures our way every day.

IN THIS ISSUE



Since I was a kid, I've enjoyed traveling through the United States. When my wife and I had kids of our own, we took them driving through this diverse land, too. I actually like to drive cross-country, seeing and experiencing the land firsthand—getting a few photographs along the way, of course. Neither is possible from a plane.

In this issue, George Wuerthner gives us a tour of our diverse country, coast to coast, north to south, so you, too, can explore, enjoy and photograph the natural wonders of our land—from the headwaters of the Mississippi to the Alps of Texas, from the Bold Coast of Maine to the redwoods of California. Wuerthner has found great locations for us that are not yet overrun. Yet, most are accessible by anyone, and there's likely a place not too far from where you live. This is the third year we've done this popular roundup of great locations for outdoor photography. That really says a lot about the diversity of our country, in that we can continue to show you new locations!

One area that has become a mecca for outdoor photographers of all types is Wyoming. Within the borders of this sparsely populated state, you can find grand mountain landscapes like the classic Tetons. Drive a little ways north and you come upon alien-looking pools of steaming water, amazing colors and other stunning scenes in Yellowstone. Of course, that's also the habitat of many of the big mammals we all like to try to photograph.

In "The Wild, Wild West," we asked three top photographers known for their Wyoming work to give us some of their favorite images from the state, and we weren't disappointed. They didn't send us the same old compositions of Wyoming icons, but instead showed us fresh and wonderful work. These beautiful photos offer great inspiration for finding the perfect place for your trip to Wyoming. In addition, the photographers offer us some ideas on shooting such scenes, ideas that can stimulate all of us in our outdoor photography wherever we are in the U.S.

Of course, not all interesting landscapes are in the United States. Süleyman Wadisi's and Dürdu Levent's photos of the Turkish landscape offer us a whole new vision of scenics. These otherworldly images show a land that we thought only existed in J.R.R. Tolkien's stories of hobbits. Perhaps Tolkien had been to this part of Turkey. The area is surprisingly accessible and readily available to American travelers looking for something a little different.

While travel is important to most of our readers, sometimes critical photography can be done nearby, in our own home state and region. B. Moose Peterson has made his home state of California and its animals a priority of his work. He often photographs lesser-known species, the animals that too often take the brunt of stupid environmental decisions, since they're not big and furry or particularly cuddly.

Some, like the kangaroo rat, are even saddled with names that conjure up wrong connotations of the critters. Moose shows us why a rat is not necessarily a rat and how photography can make a difference in our world. There's no question that good photography enlightens us about our world, particularly about the little things that people tend to overlook. And it doesn't have to be exotic animals in a foreign rain forest, either.

That's just a sampling of what you'll find in this issue. We've also included some incredible sailboard action photography, information on remarkable new cameras, ideas for photographing the night sky and much more. We hope the images and articles here inspire you to get your camera out and capture a bit of the natural world near you!

—Rob Sheppard, Editor

When you step up to medium format

Before you invest in a medium format camera, consider the total system. An important feature of the Mamiya 645 system, which no competitor can match, is an extensive selection of 22 world-class lenses. From 24mm Fisheye to 500mm Tele, including Macro, Zoom, 200mm, 300mm and 500mm APO lenses as well as a 2x Tele Converter lens, the system permits you to grow as your needs expand. Today's Mamiya 645 Series lens system fits the Mamiya 645 PRO TL camera and all previous 645 models. It includes lenses for every basic and specialized professional requirement.

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New Aspherical Zoom From Tamron

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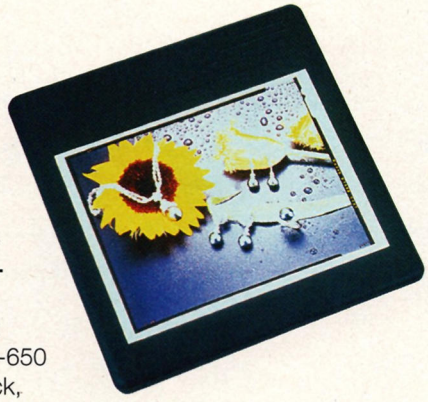
Flashy Colors

Convert your flash into a colored light box with the LumiQuest FX, a color gel system that attaches to most flash models. It's a quick and simple way to colorize your light source for special lighting effects. The gel set contains five colors: blue, green, red, yellow and amber. Gels slide into a pocket behind the diffuser to mount. **Contact:** LumiQuest, (830) 438-4646, www.lumiquest.com.



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View transparencies anywhere, anytime with a sleek Visual Plus lightbox from Satter. The SV-650 is just a half-inch thick, runs on four AAA batteries or AC and features a viewing area of 5¼x4-inches. The light source has a 10,000-hour life and is daylight-balanced. Both a leatherette carrying case and the AC adapter are included. **Contact:** Satter/Omega, (303) 399-7493, www.omega.satter.com.

Brunton Binoculars

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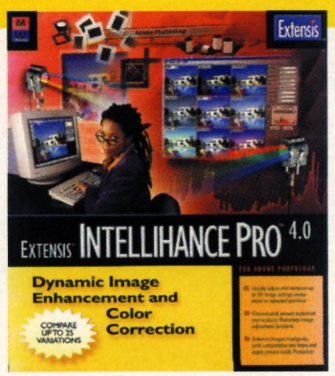

Intelligent Enhancement

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Contact: Randy Prentice, (520) 749-3788, www.prenticephoto.com.

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Contact: Leica Camera, (800) 222-0118, www.leica-camera.com.

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Get maximum protection from the elements with the windproof and water-repellent Tin Cloth Waterfowl/Upland Coat from Filson. Two large cargo pockets up front have plenty of room for gadgets, film, binoculars or even a small camera. There's another pocket inside and wool-lined hand-warmer pockets, plus an optional matching hood.
Contact: C.C. Filson, (800) 624-0201, www.ccfilson.com.

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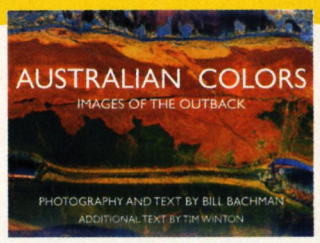
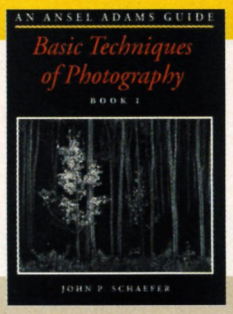
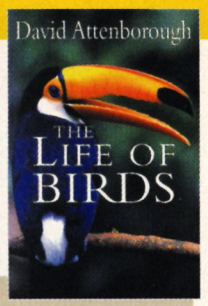




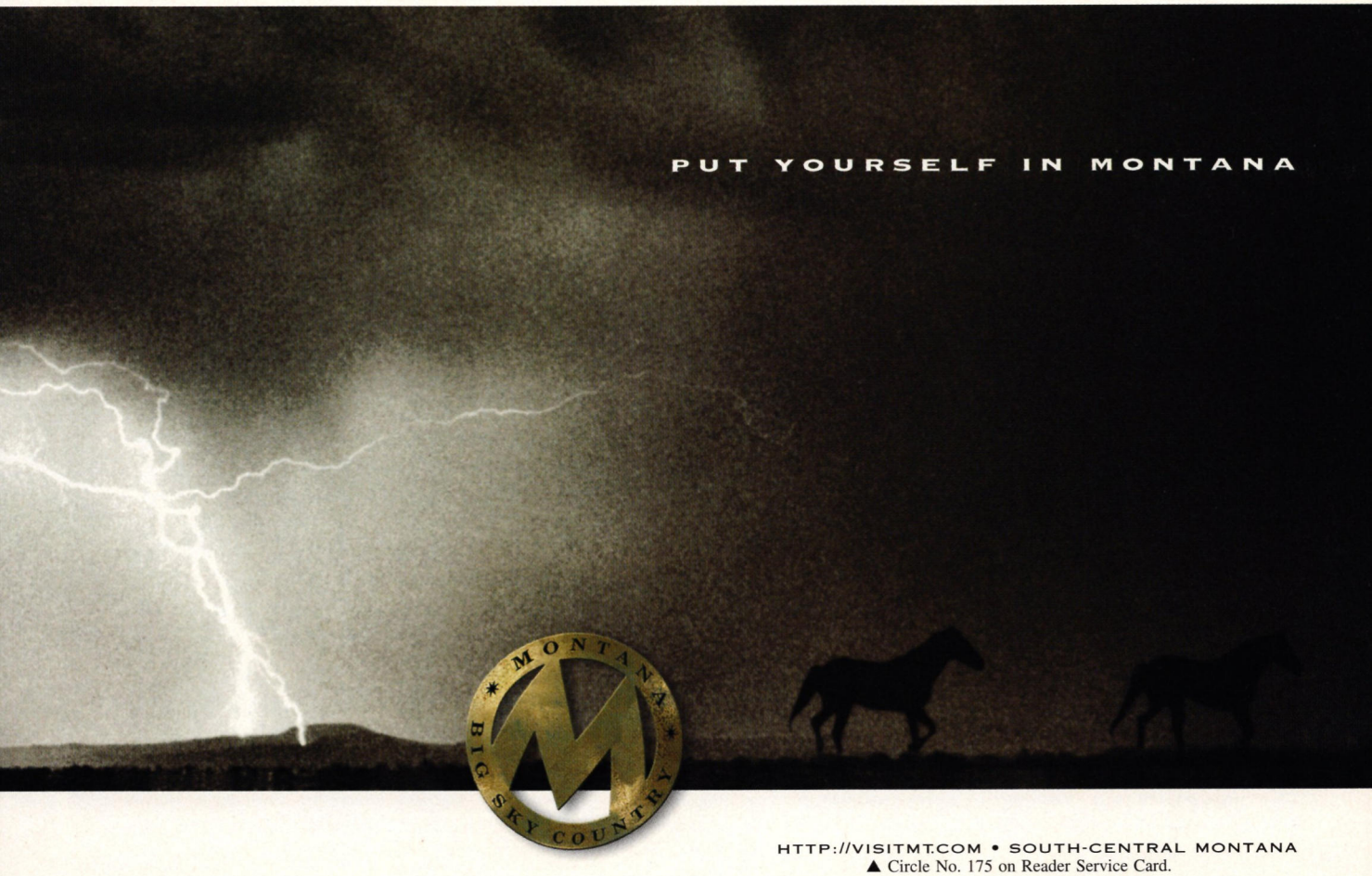


Books And Such

Australian Colors: Images Of The Outback by Bill Bachman (Amphoto Art, 1998). Explore Australia's backcountry through Bachman's thoroughly descriptive photography. Most notable is the photographer's gripping recognition of pattern, which serves to connect the images both visually and thematically.

The Life Of Birds by David Attenborough (Princeton University Press, 1998). Based on a PBS special, *The Life of Birds* presents birds from around the world in their natural habitats and examines every aspect of a bird's life through detailed photography.

The Ansel Adams Guide: Basic Techniques Of Photography, Books I And II by John P. Schaefer (Little, Brown and Co., 1992). Build a terrific foundation for a lifetime of photography with this two-volume examination of the medium's history, techniques and masterpieces.



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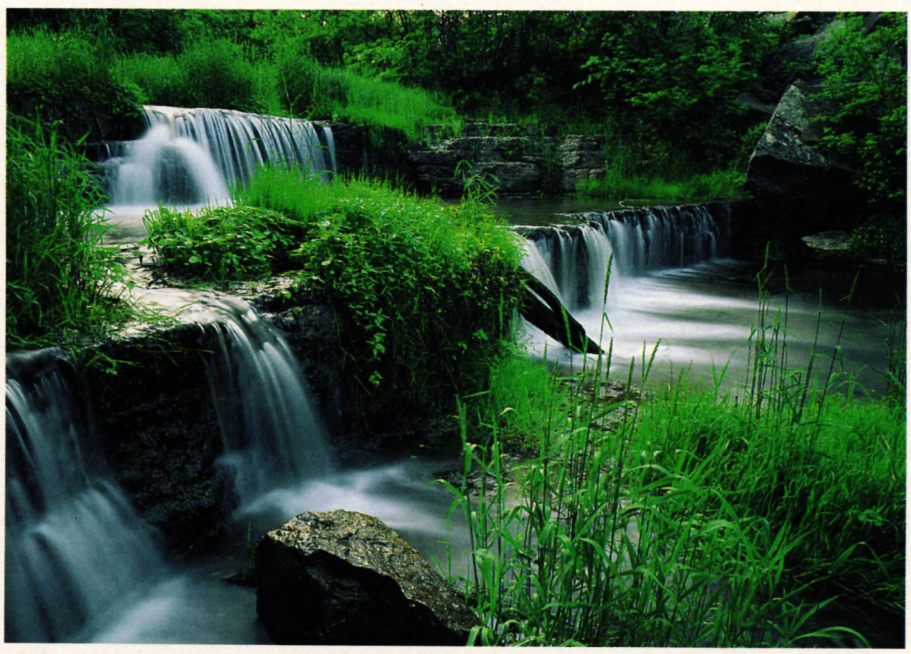
Iowa's Driftless Area



LOCATION: Thousands of years ago, glaciers crept into the upper-midwestern United States. Everything in their path was crunched, pushed and flattened into the dominant landscape of Iowa. The glaciers split, however, and left an area wild and rolling in northeast Iowa, southwest Minnesota and south-central Wisconsin. Called the "Driftless Area" because there's no glacial drift, this region is geographically unique and offers spectacular photographic opportunities.

The Driftless Area lies mainly within the counties of Allamakee, Clayton, Dubuque and Winneshiek in northeast Iowa. Effigy Mounds National Monument is adjacent to the Mississippi River north of Marquette and contains some of the finest examples of ancient effigy (animal-shaped) Indian mounds in North America. The park also contains thick northern forests, steep bluffs and several outstanding overlooks of the Mississippi River.

The Upper Mississippi River Fish & Wildlife Refuge runs the length of the Mississippi from St. Paul to St. Louis. It's easy to spend half a day or more traveling just a few miles of the Great River Road. A few favorite accesses include New Albin, North McGregor, South Guttenberg and Highway 9 as it crosses into Wisconsin.

Pikes Peak State Park is located south of McGregor. A short, paved walkway leads to an excellent view of the confluence of the Mississippi and Wisconsin Rivers. Many visitors end their tour here, but you can continue on the paved trail to Bridal Veil Falls for views of a valley formed by a small stream as well as the falls itself.

Malanaphy Springs, near Decorah, features a mile-long trail winding between the Upper Iowa River and a limestone bluff ending at a 30-foot waterfall. White Pine Hollow, located west of Luxemberg, sports several streams meandering through steep, wooded bluffs. Yellow River Forest in Allamakee County offers many trails traversing bluffs, valleys and streams.

WEATHER: Iowa is known for its extremes in weather. Spring and fall are usually pleasant, with highs in the 60s. Summer can be hot and humid, with highs reaching the 90s. Winters are inconsistent, from highs of zero to 40 degrees to lows of minus-20 to 20 degrees, with occasional dangerous blizzards.

PHOTO EXPERIENCE: Ultra-wide-angle to telephoto lenses are useful. The Mississippi River photographs best on sunny days, especially near sunrise and sunset, because it tends to photograph brown on overcast days. Effigy Mounds, Pikes Peak and Fish Farm Mounds photograph best in the morning while Malanaphy Springs is beautiful near sunset. White Pine Hollow and Yellow River Forest photograph nicely on overcast days.

Contact: Effigy Mounds National Monument, (319) 873-3491; The Upper Mississippi River National Wildlife & Fish Refuge, (319) 873-3423; Iowa State Parks, Forests and Preserves, (515) 281-5145. **OP**

BEST TIMES Spring brings wildflowers, fresh greens and migratory birds in late April and early May. In late September and into October, the bluffs turn brilliant colors that rival autumn displays anywhere. Winter is truly hit or miss, but few things are more beautiful than snow-covered bluffs on a sunny day.

Text And Photography By Clint Farlinger

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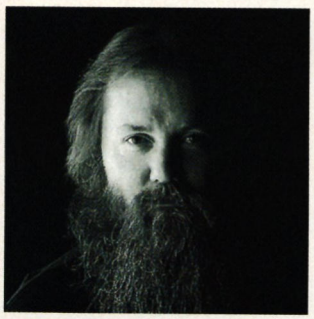

Getting To The Moment

Planning, persistence and willingness to pursue ideas repays your passion

BY JOHN NETHERTON

Recently, while dining with a sponsor of one of my workshops, I was asked, "John, what will you do when you retire?" I was momentarily dumbstruck, since I never considered retirement as an option. I looked at my friend Sonny and replied, "I'm doing for a living now what most people do when they retire."

His inquiry was one of those questions like "What would you do if you won the lottery?" Simple: more of what I'm doing right now. It's just such a love, or passion, possessed by many photographers that sets them apart from the rest, not to mention a willingness to pull themselves out of bed at 3 a.m. to get the shot or to hike miles for just the right overlook. For me, half of creating a photograph is the experience of getting to the moment of pushing the shutter release.

For example, while photographing yellow lady's slippers in Big South Fork National Scenic River and Recreation Area, I used a 105mm micro lens. Although the

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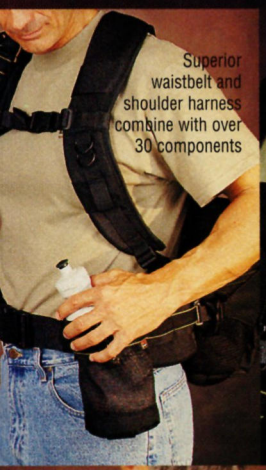

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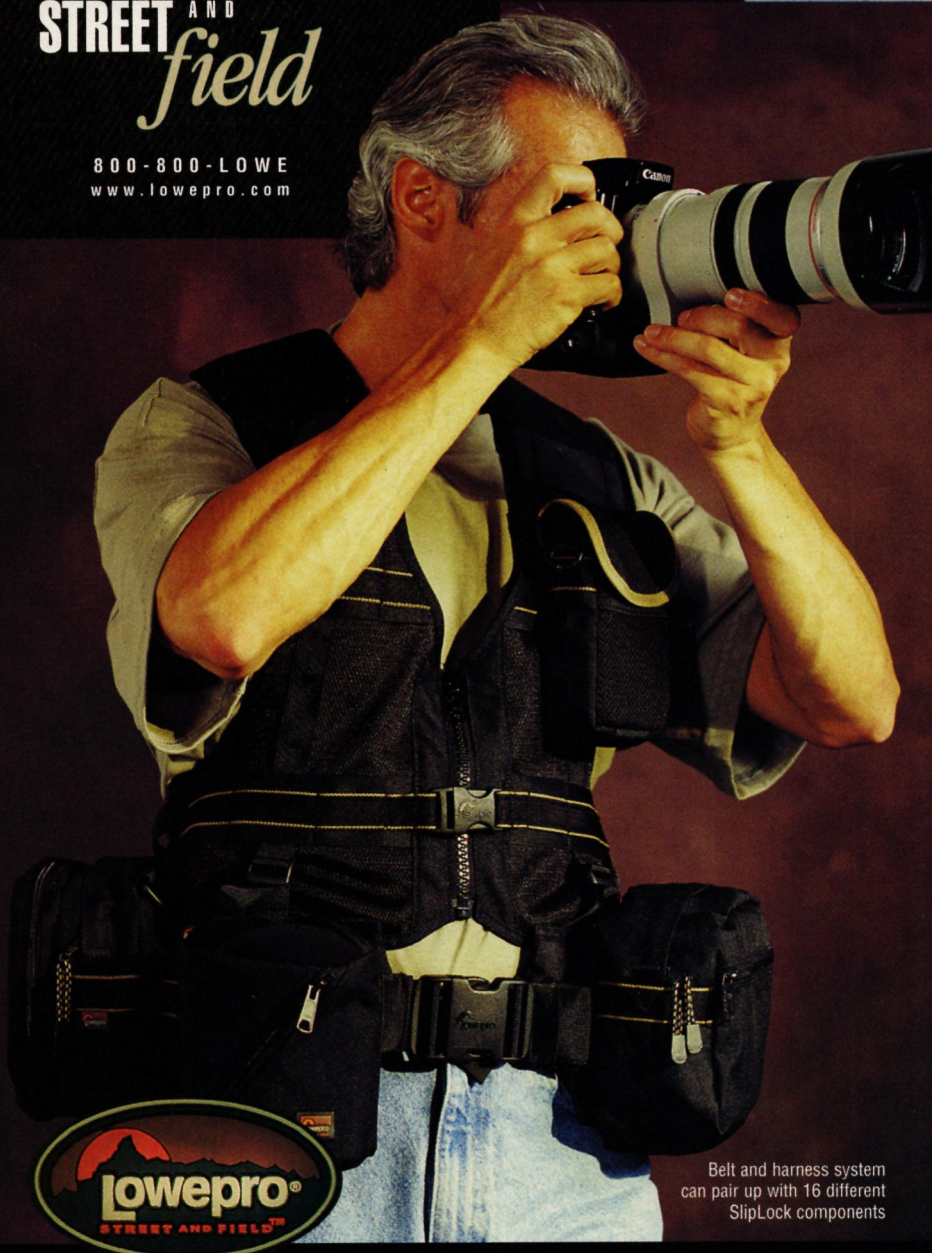

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flowers looked fine through the viewfinder, I wasn't getting what I considered to be the shot. I tried a variety of angles and focal-length lenses before settling on a 300mm lens—not my usual wildflower lens, but one that could get the shot I knew was there. The large yellow flowers contrasted with an out-of-focus solid green background that the longer focal-length lens afforded me. With this experience and many others, an unwillingness to settle for an "average" or "okay" shot can truly make all the difference in an individual's work.

Some of what I consider my best landscape shots have been taken during constant mistings of rain. Of course, these have required protective gear for my camera and lenses, as well as balancing an umbrella or using a water-repellent camera and lens cover. But the scenes were more vibrant and saturated in color, and the tree trunks were dark with moisture, which allowed the lichen to contrast with the bark. Not only were the leaves on the forest floor more vibrant, but so, too, were the boulders in the nearby stream, which were darkened while surrounded by the cascading water. Everyone else had fled the park by then to escape the rain, leaving only a handful of photographers to experience rare solitude in this usually overpopulated area.

For me, half of creating a photograph is the experience of getting to the moment of pushing the shutter release.

Other shots require a special commitment, as well. Obtaining eye-level shots of certain species of animals, for example, often means getting right down into the muck. Photographing frogs and toads in the midst of their early spring courtship necessitates wading chest-deep into ponds or lying flat on your stomach in a cold stream. To get my shot of American toads trilling for a mate, I had to immerse half my face in a shallow stream in order to see through the viewfinder. At the time, I didn't have a sportsfinder for my camera—but the end result made my immersion in the freezing water entirely worthwhile.

Many shots require considerable forethought and planning, rather than just happening upon a fabulous photograph and shooting spontaneously. A few years ago, after deciding I wanted to photograph an Eastern bluebird, I knew either I had to find a tree with a nesting cavity and hope a bird would nest there or buy a nesting box for the bird and put it out during the winter months; then, after its arrival, I'd have a better chance at the bluebird that selected it. The latter, it turns out, is exactly what I did. I also did some research and learned that bluebirds prefer nesting boxes near open fields, which increased my odds even more. To date, 78 bluebirds have fledged from this box, allowing me not only many opportunities to photograph the birds, but also providing birds in this area

B I G S

On Land

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with a valuable nesting habitat.

Planning trips to coincide with a full moon is almost commonplace these days. In fact, I like to take a reading with a compass to determine where the moon will rise and scout out a location on the day of the shoot to allow me to be in position long before moonrise. Once, while in Tucson, Ariz., I arrived at Gate's Pass about 30 minutes before sunset. From my chosen position, I was able to photograph the sun going down with saguaro cacti in the foreground. Then, just as the sun was setting, I turned 180 degrees and photographed the moon rising over the mountains to the east.

I rarely venture into the field without all of my photo gear. I suppose I could put a camera and a couple of lenses in a fanny pack to lighten the load, but then I'd be sacrificing the final image for comfort. I carry my Lowepro backpack full of equipment and hike deep into areas with steep inclines, where I come upon magnificent vistas—and I'm always glad I brought along all my gear.

In the end, it's persistence and a willingness to go the extra mile that separate quality from mediocrity. It's hard to explain to someone that your photographs could have been better had you only been willing to carry all your equipment. Photography gives us all a chance to show our own unique personal vision to the rest of the world. Whether that world consists of friends and family or a larger audience such as the readers of *Outdoor Photographer*, just having that audience always motivates me to go just a little bit farther. OP

***John Netherton's** Web address is www.johnnetherton.com.*

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How To Get Quality Prints

Print Possibilities • Flash And Extension Tubes
Traveling With Equipment • 1999 Seminars

BY GEORGE LEPP

Quality Prints From Negs, Slides And Digital Files

I've been getting a number of inquiries about the best photographic prints possible from negatives and slides. Since the technology keeps advancing, here's an update.

In the traditional methods of getting photographic prints, the negative or slide is projected onto special silver-based, light-sensitive paper, and the result is a long-lasting positive print. Recent advances in color printing paper offer the potential of prints with a display life of 50-plus years and even longer in dark storage.

Slides (transparencies) are printed in two different ways. The easiest (often, the least expensive) is to print directly onto reversal paper to produce a positive image. Reversal papers have improved over the last few years, giving us longer print life and better color. The other method is to have an internegative (color-negative copy) made of the original slide, which is then used to make a regular color print. I recommend that you have a 4x5-inch internegative made from 35mm or 2¼ originals. I've gone as far as having 8x10-inch internegatives made when the resulting print will be larger than 30x40-inches. The reason for the larger internegative is to ensure that the grain of the internegative doesn't influence the final print.

New technology has now expanded the methods for getting color prints for display on your walls. You can send your negative or positive slide to numerous companies that will digitize the image by scanning it, bring it up on a computer and optimize the image as to color, contrast and sharpness. You can even have them dodge and burn selected areas, if you're willing to pay for some computer time. The resulting digital file is sent to special printers that either use lasers or fiber optics to print onto traditional silver-based photographic paper.

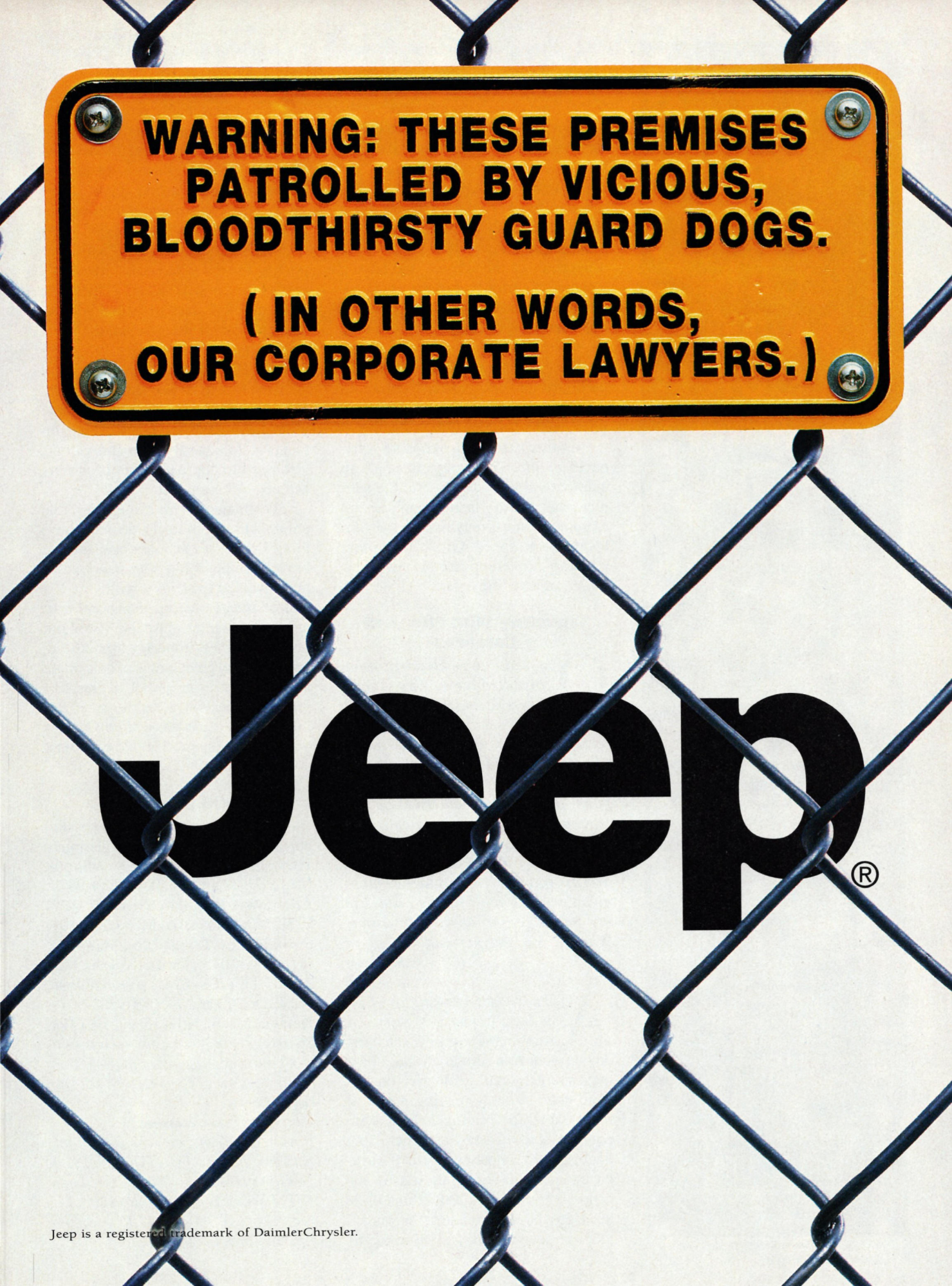
The advantage here is a quality of color and sharpness that hasn't been available to photographers previously. The cost of these digital photographic services varies from very affordable—like the online digital printing service from Sedona Digital Print Service (www.sedonadps.com) that offers prints to 12x18-inches on photographic paper from digital files—to high-end prints of unequaled quality up to 50 inches in size from Laser Light Photographics, (888) 354-3284. I've used both services with excellent results.

Another relatively new printing service is available to photographers who want an artistic look and feel to their images. Iris prints (also known as gliceé prints) are available from a number of photo printing facilities. A high-end inkjet printer with relatively permanent inks is used to print onto non-silver papers such as watercolor art papers and canvas. The results are stunning. The image can be sent to the facility as a negative, slide or digital file from your computer. Black-and-white images work well in this medium. But quality does come with a price. Use a service bureau that specializes in fine-art prints, not one that mainly does commercial work for ad agencies, graphic artists and so on.

Flash Through The Tubes

Q I purchased a set of automatic extension tubes for my Nikon autofocus camera, but it's unclear whether dedicated TTL Nikon flashes will automatically adjust their output for the changed exposure factor.

D. Tucker
Via e-mail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A The great thing about through-the-lens exposure control is that it doesn't care what you put in front of the camera because it reads the exposure off the film plane. That means the exposure is determined after the light has passed through the lens and set of extension tubes. It still makes sense to bracket your exposure when using TTL flash for several reasons.

First of all, we don't know the reflectance of the subject, and having a choice of different exposures (I usually bracket a ½-stop on either side of the camera's decision) to fine-tune your system will improve your image quality. You may also find that your particular camera/lens/flash combination tends to overexpose or underexpose macro images.

Another factor in exposure variances is film reciprocity. Because an automatic flash is so close to the subject, the actual flash speed can be extremely short, resulting in the film losing some speed. Often, I find that a ½-stop of overexposure is necessary for my macro subjects.

Traveling With Film And Cameras

Q *I read that airports have installed a new baggage x-ray system, the CTX 5000, which will be used to x-ray checked baggage. They admit it will harm film. How should I transport my film when my two carry-ons, a photo backpack and a large camera case are jammed with a 35mm system (with 500mm lens) and a medium-format system? One hundred fifty rolls of film are too much to add to the equipment, which I don't want to check in my baggage for obvious reasons. What do you recommend?*

S. Wolfe
Via e-mail

A This problem doesn't go away; in fact, it just got worse. A combination of new scanning devices that ruin film in checked baggage and a tightening of carry-on luggage restrictions is making it almost impossible for photographers with equipment to travel by air. There's no doubt that the amount and size of carry-on baggage has been abused by the general flying public. But I think there needs to be a provision for photographic gear that has a value in the thousands of dollars and is susceptible to damage in the hold of an aircraft. It might mean we pay an additional reasonable fee.

I strongly suggest that you contact your airline of choice and discuss how you might not continue to spend your money on their airline if you can't safely bring your photographic equipment onboard. One bit of good news is that Continental Airlines isn't supporting the restricted size at the x-ray entry point and is actually spending millions of dollars to better address the problem on their airplanes. What a novel approach—service.

Only if we're heard as a group will we be able to solve this dilemma. NANPA and several other professional photo organizations are working on the problem, and we as individuals also need to approach our air carriers asking for an answer.

The image that accompanies this column has nothing to do with anything I've said. I added it because I'm having so much fun with panoramics and I wanted to share it with you. It's a three-image composite panorama of avocets in winter plumage. I was out field-testing a Wimberley tripod head, and it worked great. Some people might ask why not crop a shot to this format? The answer is in the size. My final shot is nearly three 35mm frames wide, at full image size. No cropping, no quality loss.

1999 Seminars

Here's a list of locations, dates and contact phone numbers for George's 1999 photographic seminars: **Atlanta, Ga.,** Feb. 20 and 21, (800) 394-7677; **Allentown, Pa.,** March 6 and 7, (877) 825-3749; **Peoria, Ill.,** March 20, (309) 691-4253; **St. Louis, Mo.,** March 21, (314) 351-6015; **Seattle, Wash.,** May 22 and 23, (206) 624-1100; **Ruidoso, N.M.,** Oct. 23 and 24, (800) 263-5929; **Detroit, Mich.,** Nov. 13 and 14, (313) 861-6152. For more information, contact Lepp and Associates at (805) 528-7385 or check George's Web site, listed below. **OP**

If you have any tips or questions, address them to: OUTDOOR PHOTOGRAPHER, Dept TT, George Lepp, 12121 Wilshire Blvd., Suite 1200, Los Angeles, CA 90025-1175 or on the Internet at www.leppphoto.com.

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Metamorphosis

A photographer muses about change in the landscape and in life

BY DEWITT JONES

Late fall in New England. Landscape of rusts and siennas. The maples are bare; a few brave leaves still cling to the wet ebony branches of the oaks. Last night's cold rain has beaten and compressed the blanket of leaves beneath my feet, their final lingering colors now like bruises upon the earth.

A tiny shaft of green catches my eye. Poking through the decay, a vibrant blade of grass. I lean over for a closer look. The first sign of spring? No, just a plant not yet consumed by this yearly cycle of expansion and contraction. It touches my heart nonetheless, fills me with the lesson of the seasons that Mother Nature teaches every year. "It will all be back around," she seems to whisper, and we photographers who spend time listening hear her words at a level far deeper than intellect.

I come upon an ancient graveyard deep in the woods, its aged headstones hidden among the trees. A few time-worn wooden fences circle a handful of graves. Within one fence line—the grave of a William Meyers—grows a singularly lovely birch.

"So, Bill came back as a birch," I think, with a tinge of gallows humor. Yet, the more I let my eyes rest on this vision, the more it fills me with peace rather than dread. And it offered new photographic possibilities.

It all goes around, endlessly. Matter and spirit constantly metamorphosing into a million different forms. My heart is quite comfortable with this. My intellect and ego are none too sure. It's so hard to envision a state for one's self other than the state one is in.

Later on my walk, I come upon a pond. Ice from last night's freeze lines its edges. Crystalline H_2O. Totally different from the liquid lapping just below, yet chemically exactly the same, just put together in a slightly different way. If the ice and water were suddenly conscious, could they ever believe they were identical kin? Could they ever conceive that they could transmute themselves from one state to the other without losing their essential identity?

Out in the center of the pond, the sun strikes the water and vapor curls up like a writhe, dispersing till it eventually disappears. Could the ice and the water ever believe that even that form—now totally invisible—was just another manifestation of their essential nature? Could I?

Matter constantly recreates itself in a thousand different forms. And what is the force driving it all? I watch the sun's reflection shimmering off the lake—essentially, it is light. Maybe not always visible light, but some part of the electromagnetic spectrum (in this case, heat) adding energy to the molecules of ice to cause their metamorphosis to water, energizing those molecules further till they transformed again to vapor. Could other segments of that spectrum be just as transformational? What's this thing called light anyway?

Heady stuff. I muse till my brain seems on the point of

SIGMA

Boys' Smiles Illuminate the Labyrinth – Casbah in Morocco.
Masanori Kobayashi: born 1949, Kyoto. Specializes in documentary subjects including refugee children around the world. Winner of the United Nations Photographer's Award in 1994. Currently works as a freelance photojournalist. Photo data: Sigma APO MACRO SUPER 70-300mm f/4-5.6; exposed for 1/125 sec. at f/5.6.

OUR WORLD

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liquifying, but still can't even remotely propose an answer. Yet, as a photographer who has spent his life delighting in this thing called light, I can't help but feel that the answer to this question is critically important to how we view the world.

In his book *The White Hole in Time*, philosopher Peter Russell doesn't exactly answer the question, but points us in a wonderful direction as to where we might find it. He muses on what the universe must look like from the point of view of light.

Seen from our perspective, a photon of light leaving the sun, for example, takes a little over eight minutes to reach the Earth and travels a distance of 93 million miles. But what would the journey look like from the point of view of the photon? We know from Einstein's Theory of Relativity that as something approaches the speed of light, time slows down and distance compresses. If we actually were light, traveling at 186,000 miles per second, the math tells us that time and distance would both be zero.

From the point of view of light, then, that immense journey from sun to Earth would have taken no time and covered no distance! In fact, any journey—from light's point of view—from the reflection on the lake to my eye or from my eye to the farthest edge of the universe—would always be the same; it would take no time and cover no distance. Light, in effect, never left and was already there.

My brain had now indeed liquefied and was rapidly becoming vapor. Light omnipresent in the universe? Everywhere at the same time without time or distance? Was it any wonder that mystics spoke of the light of consciousness or saints as the Light of God?

There, on a gray November day, ice kept melting into water, water kept rising into invisible vapor, the leaves of fall continued their transformation into the flowers of spring, William Meyers continued to grow as a birch tree and I, too, changed. Sitting with my cameras beside that forest pond, blessed and touched by light.

For more on Peter Russell's musings, visit his Web site at www.peterussell.com/reality. **OP**

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Field Experience

Tough working conditions demand dependable equipment

BY GALEN ROWELL

Back in the '70s, I waited a long and stormy week on a Denali glacier to be picked up by the top bush pilot I had hired. As the clouds began to lift, two bold pilots dropped through and picked up full loads of climbers hours before Doug Geeting arrived in much better visibility. When I mentioned that I was probably going to miss my high school reunion, Doug smiled and said, "How do you tell a climber who's been sitting on the ice for days that the first pilot who lands may not be the one he wants to be flying with?"

Of those three pilots, Doug is the only one still flying Denali. His logic also applies to remote-area photography: How do you tell photographers heading off on once-in-

The image at left shows the range of color made possible by Kodak's new E100VS film, even on a dull day. The differences among the films Galen mentions are masked by the printing process and the paper stock used for these pages, so we can't show all three films without being very misleading. As always, do your own tests.

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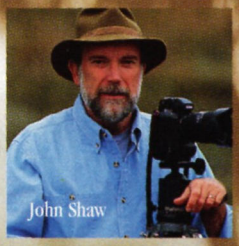
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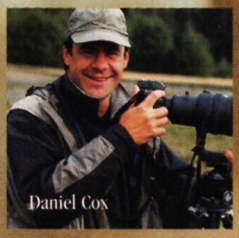
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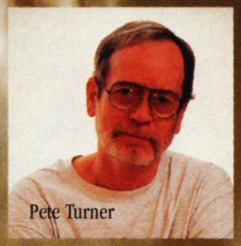
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a-lifetime journeys that the latest innovations may not be what they want to take? Using unproven gear or film on a remote journey is akin to flying into a cloud. Most of the time you come out the other side, but is that good enough?

As the old proverb goes, good judgment comes from experience and experience comes from bad judgment. Being an outdoor pro and magazine columnist at the front of the line to try new products isn't always an advantage. I've learned to be conservative about any changes to what's inside the basic 14-pound modular waist pack that I carry onto flights to remote locations around the world. I spent more than eight months away from home in 1998 on climbing expeditions and photography for a big fall 1999 book called *The Living Planet,* with images by myself, Frans Lanting and David Doubilet. Deep in the Arctic, I met a Swedish pro who wasn't taking any photos, even in the finest light, of splendid landscapes and wildlife. You see, her two identical camera bodies with the newest high-tech wizardry had both failed.

Only once have I had a product failure deprive me of any working camera at a critical time. In 1977, a nice man asked me to try out the camera strap he had designed. When a joint parted, my Nikon FM departed—at 32 feet per second, per second near the summit of the unclimbed Great Trango Tower. On top, I saved a small part of the day by asking one of my partners if I could run a roll of my film through his Pentax.

As the old proverb goes, good judgment comes from experience and experience comes from bad judgment.

Had that happened at a major sporting event, I could have run over to the Nikon booth and borrowed another body. The advice in regular photo magazines is written by folks who are used to being able to take the darn thing back on the spot or to grab another body from their car or their assistant's hand. Not carrying extra gear is my key to staying light enough to get into the most exotic photo locations.

In line with Doug's bush-pilot logic, I've had 30 years of success with Nikon, a company that gives us well-tested camera body innovations. Nikon is likely to be first with breakthroughs in lenses and accessories, such as the smart flash capabilities of its Speedlights. In the '60s and '70s, using one or two basic bodies in the field with certitude that they were free from design flaws produced some of my life's best photos. Today, based on that history, I'm willing to wait for Nikon to add proven increments of technology to something as essential as a camera body.

Now I know there are the cynical types who figure anyone who gives a testimonial to a product must have some ulterior motive. I've never accepted payment to use or endorse a photo product. I have been paid normal fees for photos used with free

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Many other brands of filters are cut from greenish window glass sheets or made from pressed blanks; methods that introduce internal strain and stress.

testimonials about products I really use. I can't say the products that work for me will work for everyone. I can only say that in rugged, real-world shooting conditions, camera equipment like Nikon's performs dependably for me time after time.

Film is another product that we all must rely on. As a pro, I need to have a film that I understand and can also depend on to deliver the results I need. So, film is the item I'm most reluctant to change, but after back-to-back assignments last summer, I came to regret not having tested a new Kodak film in the development stage. When I finally brought the plain yellow boxes to the Canadian Arctic in September, tests against both Fujichrome Velvia and Provia knocked my socks off. Yellows and reds jumped off the light box in situations where I was used to subdued saturation through magnified haze or blue shadow. I wished that I had taken it earlier to shoot wildlife in the Pacific Northwest, Alaska and Nepal.

Now released as Ektachrome E100VS (very saturated), this film's richer reds with clean neutral tones look great, although the vagaries of publishing do not reproduce these differences well. You always have to do your own testing when looking at films. Whatever is published in any magazine is always a "translation" of that film from celluloid and dye layers to paper and pigments, and therefore can never match the originals.

Also note that because our eyes respond more to the red end of the spectrum, it's easy to overlook stronger Velvia greens. Velvia also reigns supreme for better resolution and detail in both shadows and highlights, plus more believable saturation of close, rich colors in direct light. E100VS holds a big edge in speed at ISO 125 for those, like me, who shoot Velvia at ISO 50 to hold brighter highlights in typical outdoor scenes, or at an honest ISO 100 for those who rate their Velvia at 40. In really flat light or for wildlife with long lenses, E100VS makes all six films I've now compared it with look dead in the water, especially both Kodak's and Fuji's recent multi-speed films beside E100VS push-processed to ISO 200 or 400 in soft light.

Much of what people were saying when Velvia first came out applies to E100VS today. Sometimes it looks garish, sometimes it looks great, and much of the time it will produce the image that editors will choose. E100VS often produces bright colors closer to what you believe you saw in flat light or at a distance, but if you use it all the time, you risk having the sum total of your style appear garish and suspect. In direct light, this film doesn't just near the edge of the color saturation envelope; it moves beyond into a realm that requires the same sort of restraint as use of color-enhancing filters.

Thus, E100VS will never be the only film in my camera bag—as has sometimes been the case with Velvia in the past—but it's a great new tool I can't do without. Only time will tell whether its expanded color gamut will gain the general acceptance that Velvia has against those Paleolithic Kodachromes and Ektachromes of the '80s. **OP**

***Galen Rowell**'s Web address is www.mountainlight.com.*

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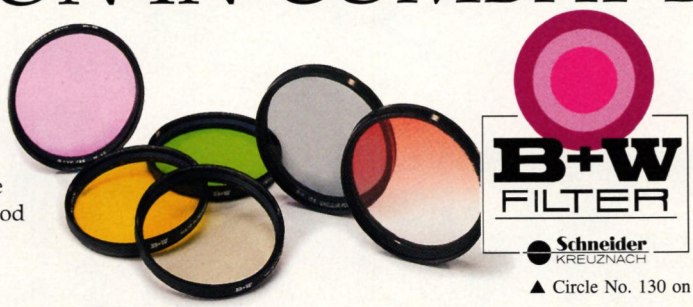

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New Ways To

Feed your creativity with the different framing options offered by APS cameras

Text And Photography By John Netherton

If you're tired of being stuck in that same 35mm rectangle and are looking to have some fun with a camera, the Advanced Photo System should fit the bill. APS cameras give you three framing options—C, H and P (normal, wide and panoramic)—that can powerfully affect the way you see and compose photographically. Sometimes, your creativity just needs a friendly nudge, and that's exactly what these different frames can give you. Composing through three shapes in the same viewfinder is a thrilling way to explore the elements of nature you shape into pictures. It's amazing how many new ideas can percolate from something that simple.

It was the opportunity to break free of that rigid rectangle that intrigued me and led me to experiment with the new APS camera from Nikon, the Pronea S. The panoramic mode, activated by the print-type lever located next to the viewfinder, is by far my favorite format. It allows me to look for the wide-angle, extreme panoramic scene or to frame a corn snake climbing vertically up a tree in search of prey on upper branches. Saguaro cacti also frame up nicely when turning the panoramic frame vertically, as do long-stemmed wildflowers and tall ponderosa pine.

I took the Pronea S to the place where I first taught myself to photograph—Radnor Lake in Nashville, Tenn. I knew this

Compositions

C (Classic)

H (HDTV Format)

P (Panorama Format)

***OPPOSITE:** The wider H format available with APS gives you extra room to frame subjects like this red-tailed hawk. **LEFT:** The new and different opportunities that the APS panoramic format offers can fit unique compositions, such as an elongated corn snake, that would otherwise leave a lot of extraneous space on your print.*

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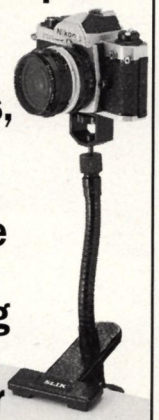

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The classic C format in APS conforms to the traditional aspect ratio of 35mm film, a shape that may be perfect for shorter subjects. This familiar view frees you up to get the known-quantity shot and then explore and experiment with two more distinct framing options.

was a place where, for 25 years, I had framed every scene and wildlife species within the standard 35mm format. Consequently, if I was studying my photographic subjects with a strict eye, Radnor would provide the ultimate test.

I immediately began looking at the lake and surrounding hillsides in a new way. The panoramic mode allowed me to rid myself of too much sky without losing any of the landscape. When several coots swam by, I was able to isolate all three birds in the water without picking up the distant shoreline that would have detracted from the shot I wanted. I was also able to zoom the lens and adjust my format to match exactly what I sought to include in the final image.

I used the "wide-vision" H frame for photographing a red-tailed hawk in profile, and I photographed a shorter barn owl in the "classic" C format. To avoid the retinal reflex that I'd most certainly pick up with both birds if shooting with standard flash settings, I set the flash on red-eye reduction. The same light that's used for red-eye reduction is also used for extra illumination, allowing the lens to focus automatically in low light. If you're trying to photograph raccoons or opossums at night, the AF Illuminator will activate, assuring sharp focus, even in total darkness. Another flash setting, called slow

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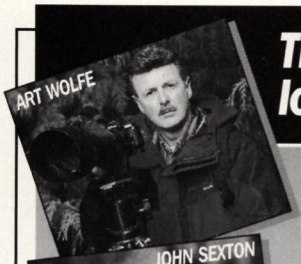

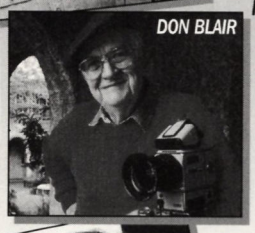

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sync, allows for a more natural-looking photograph, providing flash balancing along with ambient light.

Many photographers prefer to do their own cropping in the camera rather than in the darkroom. A wider selection of camera formats essentially frees the photographer to make more creative decisions in composition. I've found myself in plenty of situations where, in order to include everything in the shot that I desired, I had to include more of what I didn't want because of the format. Not many of us shoot our pictures thinking our slides or prints will come back later and then we'll figure out what to crop out to make the image pleasing. No, I prefer to shoot my subjects exactly as I wish to have them seen by the viewer.

The Pronea S, a silver, lightweight compact camera, is a bit deceptive at first. I didn't expect to find a lot of the same technology I get with my Nikon F5, but this tiny camera has 3D Matrix metering, focus tracking, program, shutter priority and aperture priority modes. In Vari-Program, the modes are portrait, landscape, close-up and night scene, and the flash programs include Matrix-balanced fill-flash, red-eye reduction and slow sync.

While the Pronea S will work with many of the Nikkor lenses, three zoom lenses were created especially for this camera: the IX Nikkor 30-60mm *f*/4-5.6; 60-180mm *f*/4.5-5.6; and 20-60mm *f*/3.5-5.6. All the IX Nikkor lenses are lightweight. In fact, the entire Pronea S weighs a mere 16 ounces with its 30-60mm lens.

This system shouldn't be dismissed because it's "just" an APS camera. I know people who still debate the drawbacks of the smaller negative size in comparison to the standard 35mm, but this system allows people with little knowledge of cameras to achieve pro results. It also allows more advanced photographers to use equipment that's versatile and of the same quality that Nikon brings to its professional cameras—a level of quality not found in most compact cameras. Ultimately, this is a camera I'll carry around in my coat pocket to get some of the shots for which I know I'd never have lugged my bulky, heavy 35mm equipment. **OP**

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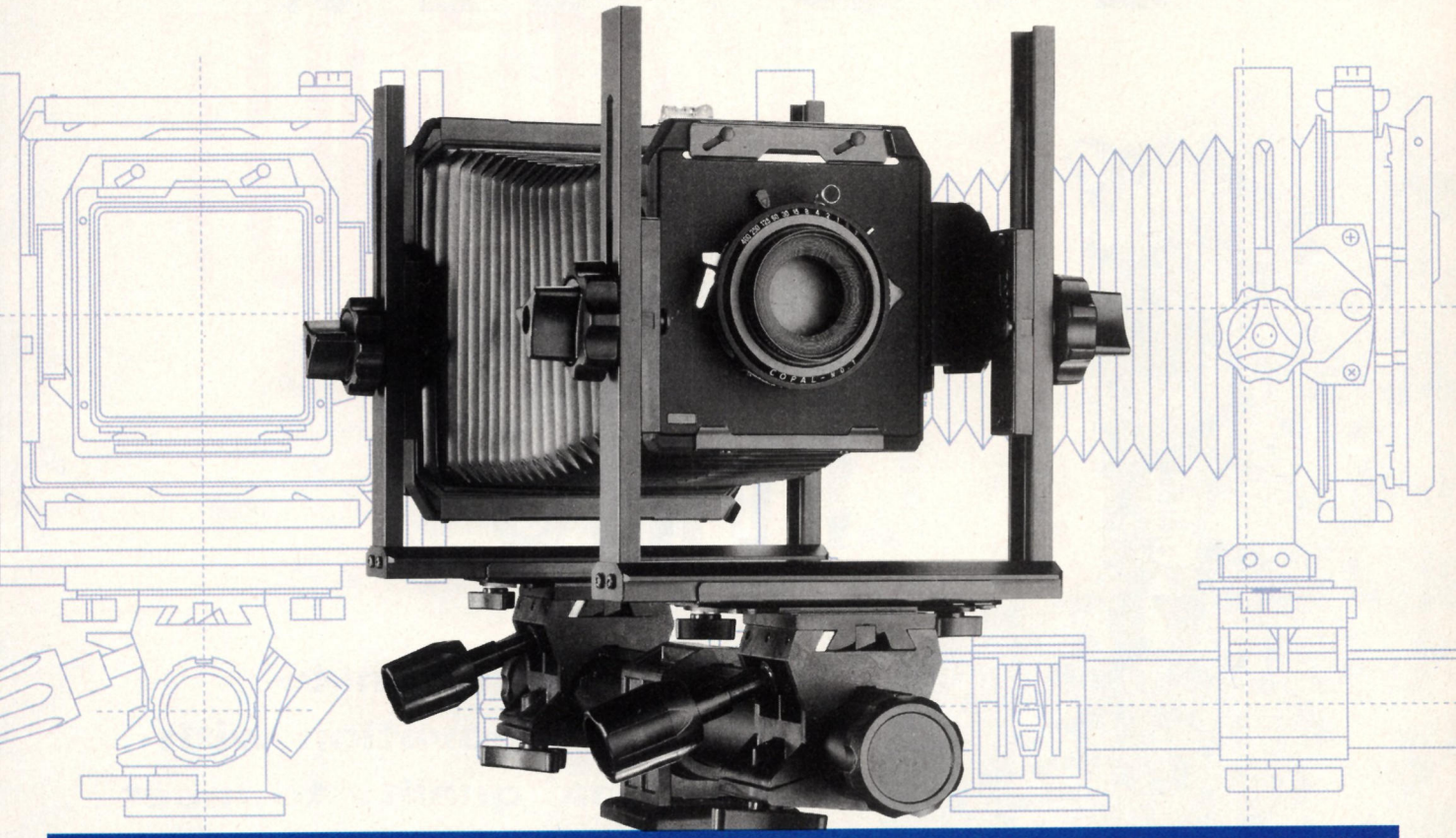

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Now, Nikon introduces a new F-series model, the F100. A compact professional camera, this SLR combines Nikon's solid metal construction with innovative technology into a package that offers superior performance to any photographer. A new, 10-segment 3D Matrix Meter, a versatile Center-Weighted Meter and a selection of five Spot Meters, each with a 1% of total picture area measurement, offer superb exposure control and versatility; Nikon's exclusive Dynamic Autofocus ensures accurate focus with versatile user control options built in; plus shutter speeds from 30 to 1/8000 sec. (including a 1/250 sec. flash sync), built-in auto-bracketing and other features provide the control needed for any exposure. And, of course, the camera features the time-proven Nikon F mount, providing access to the complete Nikkor Lens System.

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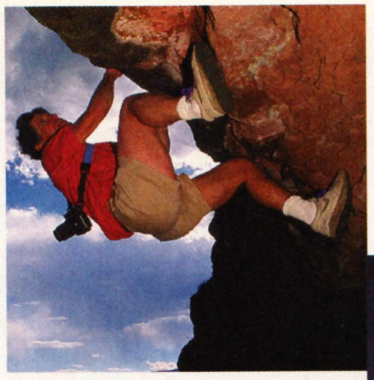

On The Trail

Nikon's F100 offers dependable results even when traveling light

Text And Photography By Galen Rowell

I FIRST GOT MY HANDS ON THE NEW NIKON F100 THE SAME DAY I WAS TAKING OFF FOR A WEEK OF PERSONAL SHOOTING IN THE SOUTHWEST. Though I was eager to try it out, I packed an F5, N90s and FM10 in a backup bag for situations where each of these models usually comes into its own. To my pleasant surprise, I never felt the need to use anything but my F100 to create more than 1000 images of wildlife on the move, landscapes in low light, aerials in changing light and an adventure trail run into the depths of the Grand Canyon.

I made the image that appears here from the South Rim at the end of that afternoon run. A few minutes after sunset, greenish fluorescent lights inside the 1914 rock structure of Lookout Studio began to key off vivid afterglow on the canyon walls, caused by a crimson cloud bank in the western sky. I simply set the F100 atop a stone wall and let it do its thing.

I got perfect focus, depth of field and exposure from a camera that weighs a pound less than the F5, with most of the same features, in a compact, user-friendly package. Built-in auto-bracketing allowed me to choose a ⅓-stop brighter image, while preset custom settings helped maximize the situation's potential. I had set #16 for a brief two-second self-timer delay that allowed me to avoid camera shake from releasing the shutter without a tripod. #1 and #8 primed auto-rewind at the end of the roll and auto-advance upon closing the camera back, thus allowing film to be changed almost without looking in the fading evening light.

Most all of my needs as an outdoor photographer are now contained in the F100's nifty little magnesium-alloy chassis. Though the F5 has delivered more publishable images in less time than any camera I've ever used on commercial assignments, its considerable bulk and weight are too much of a good thing to strap around my neck on a rugged trail run, or even to take to dinner on one of those casual evenings when there might or might not be a good photo op. Nikon has put it all together into a 1.6-pound professional body that's making my life easier as well as more productive.

The F100 features an easy-to-read LCD panel, right. Below, the intuitive metering selection dial.

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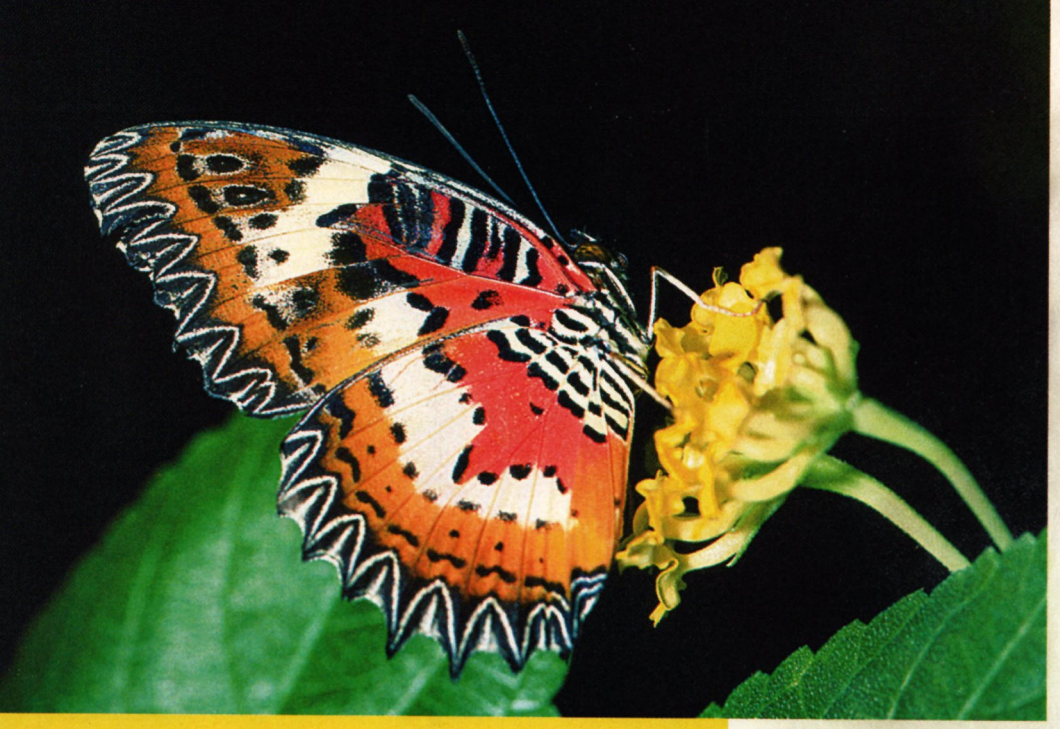

NIKON HAS DEFINITELY INTRODUCED A WINNER WITH THE NEW F100 CAMERA. Many features that I like most on the F5 are also found on the F100. Shutter speeds and apertures are extremely easy to set in ⅓-stop increments via two command dials that fall directly under your fingertips, exactly where you want them to be located. I might add that if you prefer to do so, you can customize the camera to work in ½-stops or even full stops, in any exposure mode. The same Dynamic Autofocus System is present, along with a spread of five AF sensors.

I tried out the F100 and the AF 70-180mm *f*/4.5-5.6D ED Micro Zoom Nikkor lens during several shooting sessions. On a cold, winter morning, I photographed heavy frost near my home in Colorado. Even though I was wearing thick winter gloves, the camera was easy to operate and performed flawlessly in the subfreezing weather.

The macro zoom was ideal for close-up photography in these conditions. I could roughly position my tripod, then fine-tune my composition by zooming or rotating the lens using the tripod collar. Being able to zoom to change cropping was much easier than trying to work with a fixed-focal-length lens as the thick frost hindered my tripod placement.

To work in warmer conditions, I took the camera and lens for a shoot at a butterfly aviary. On a blustery January day, I certainly enjoyed being indoors. At the aviary, I photographed while handholding the camera, lighting the active butterflies entirely with the output of a Nikon SB-28 flash.

After a full day's shooting, often working in awkward positions, I realized how pleased I was with the equipment. The F100's small size and light weight are a real plus when it's hanging around your neck all day. The camera is ergonomically designed and covered with a very "grippable" material. No fumbling around with the gear. The zoom let me work at the varying distances I needed, while the TTL flash took care of exposure. I used the autofocus feature of the F100 on most of my shots. I'd move in close to a butterfly, then let the camera hold focus while I composed. To sum it up: Easy!

On the back of the camera is a handy dial for quickly selecting among five AF points.

Winter Easy

The new F100 and AF 70-180mm Nikkor lens make a great combination for close-ups

Text And Photography By John Shaw

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To The Far Reaches

The Nikon N90s and the versatile Nikkor AF 80-200mm *f*/2.8D bring back great images from the ends of the Earth

Text And Photography By Theo Allofs

OVER THE PAST 12 MONTHS, MY PHOTO TRAVELS CARRIED ME AND MY NIKON N90s FROM THE ARCTIC WINTER IN NORTHERN CANADA TO THE DRY AND HOT REGIONS OF SOUTHERN AFRICA AND ALL THE WAY TO THE COASTAL RAIN FORESTS OF AUSTRALIA. I was constantly looking for decisive, magical images with my Nikon gear.

In these travels, I found wonderful winter landscapes and desert light, fighting lions and preening puffins, colorful parrots and boxing kangaroos. I experienced temperature ranging from -40° to 110° F. Blizzards, dust and rain storms were common encounters. My N90s didn't let me down, even once. And while I greatly appreciate its robustness and simple handling, I place even more value on its absolutely accurate metering system, which enables me to quickly expose scenes from glaring snow to shadowy rain forests correctly.

An example: I had been waiting at an African water hole for a week when a small group of elephant bulls gathered there. It was late in the day, and for just a few seconds, the elephants were outlined against the softly glowing evening sky. The N90s precision Matrix Meter performed beautifully. The exposure is spot-on. And with the Nikkor AF 80-200mm *f*/2.8D lens attached, I was able to zoom in and out as the massive animals moved back and forth. The fast *f*/2.8 zoom gives me a lot of flexibility in the field. I can photograph across the lens' full range of focal lengths and maintain the *f*/2.8 aperture.

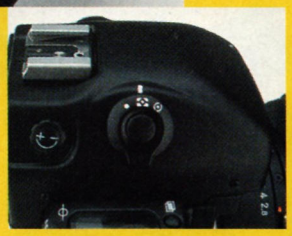
The dependable N90s offers a sleek, compact design and push-button controls.

As a nature photographer, the combination of the N90s and Nikkor AF 80-200mm *f*/2.8D lens is my most useful tool. After a rainy night on the south coast of Australia, I was rewarded with a dramatic scene of the rock outcroppings called the Twelve Apostles. The sun briefly penetrated the black cloud cover and bathed the central rocks in intense, golden light. Instantly, I turned the 80-200mm on the brightly lit pillars. The versatile zoom made it possible for me to frame and compose the photographs quickly in the fast-changing light. Just two images turned out perfectly, then the shaft of light moved and the ideal lighting on the landscape disappeared.

I don't want to think too much about exposure—I want to take photographs. The N90s and the Nikkor AF 80-200mm *f*/2.8D ensure that I won't miss any chance of a great picture.

ONCE A VERY SPECIAL MOMENT IN NATURE IS CAPTURED ON FILM, THE STILLNESS AND PERMANENCY OF THE IMAGE GIVES THE IMPRESSION THAT THE SPECIAL MOMENT LASTED FOR AN INTERMINABLE LENGTH OF TIME. For that reason, many might wonder why such moments, involving inanimate objects, require the high-speed, advanced technology of a 35mm SLR like the Nikon F5. The fact is that nature can be incredibly, remarkably stingy and brief with the unique opportunities it offers photographers.

While wandering through a dense cedar swamp near my northern Michigan home, I came upon a large patch of showy lady's slipper orchids. This offered a unique opportunity to photograph an intimate landscape of an exquisite native orchid in its natural habitat. The background tones were darker than the foreground tones, and the lighting conditions were far from ideal. The sun was playing hide and seek in the clouds, creating an exposure nightmare.



The F5's Matrix Meter promises superb exposure control, even on automatic.

I set my Nikon F5 on the 3D Color Matrix Meter and aperture priority. With the camera securely mounted on a tripod, I was able to click off five images before the breeze picked up and the sun reappeared. I waited two more hours for similar conditions before giving up. When the film came back from the processor, I found these five images perfectly exposed.

The Nikon F5 is the most sophisticated, durable and well-thought out piece of photographic equipment that I've owned in my 20-year career. The F5's metering options—Center-Weighted, Spot and 3D Color Matrix—give me endless flexibility in changing light and tricky metering situations.

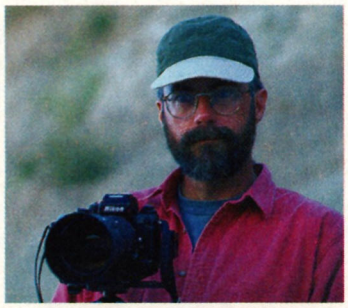
Some of my favorite subjects to photograph on foggy, late summer mornings are graphic, intimate landscapes of the bogs near my home. Compositional opportunities around fog-shrouded bogs develop and evaporate rapidly, along with changes in the quality of the light and the density of the fog. The Nikon F5's 3D Color Matrix Meter seems to know my preference of exposing for the precise tonality of the fog and rendering vegetation in silhouette.

I'm a photographer of natural phenomena. When the right light occurs at the right place and the right time, I need the right equipment to be able to capture the moment on film. I've owned eight different models of professional camera bodies during my career. The Nikon F5 is the best.

Cut Through The Mist

The Nikon F5's precise metering system gives photographers the edge they need in tricky lighting situations

Text And Photography By Rod Planck



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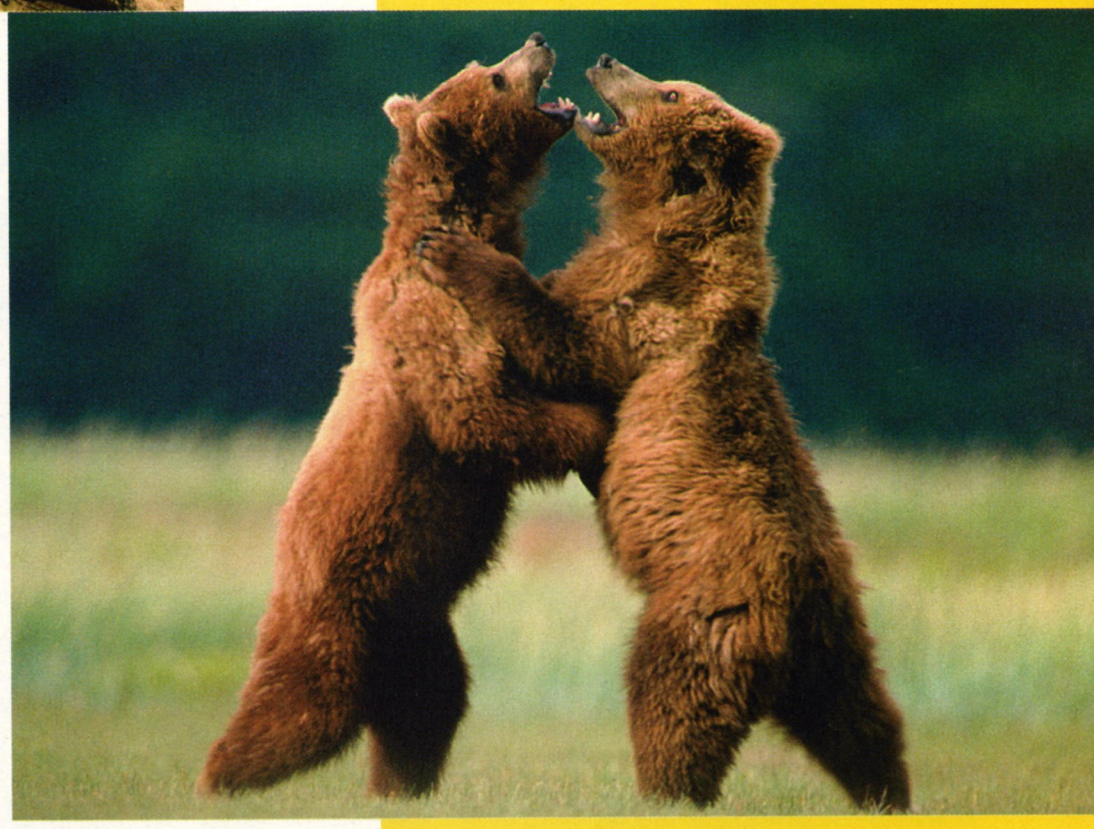
Bear Necessities

The 300mm *f*/2.8 Nikkor offers great benefits to the wildlife photographer

Text And Photography By Frans Lanting

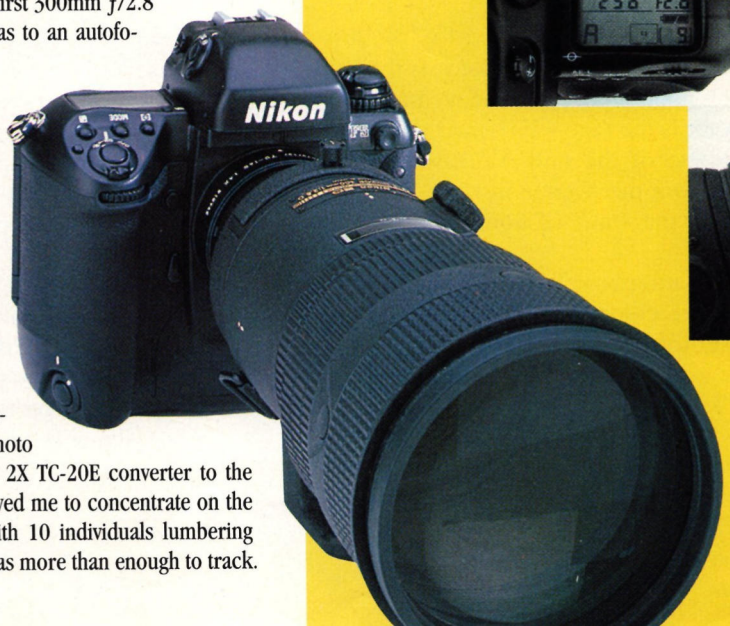


THE FIRST TIME I LOOKED THROUGH A 300MM *f*/2.8 NIKKOR LENS WAS NEARLY 20 YEARS AGO. I didn't know that EDIF (Extra-low Dispersion glass Internal Focusing) represented a breakthrough in lens technology, nor was I aware of the special technology necessary to fabricate the glass for each of the optical elements. I just knew I had to have one. It was a huge expense for me as a struggling wildlife photographer. But it was the best single equipment purchase I ever made.

The lens became a workhorse for me, just as it has for countless colleagues in sport, fashion and wildlife photography. It was a big improvement over its predecessors, not just because of the one-stop gain in shutter speed over the *f*/4 lenses. With this lens at its widest opening, the image in the viewfinder is substantially brighter, especially in low light, which allows for better focusing and reveals far more nuances in color. The focal length allows me to keep distance between me and a subject when necessary, yet I can be close enough to feel part of a situation. Since I bought my first 300mm *f*/2.8 Nikkor, I've switched only once, and that was to an autofocus model of the same lens.

When I hiked into grizzly bear country in Alaska recently, my 300mm *f*/2.8 Nikkor lens was in my pack, along with a pocket of Nikkor teleconverters. Working with grizzly bears in open terrain requires a cool head and a minimum amount of movement once you're within range. I find that adjustments in composition can better be made with extenders than by moving myself, which may spook the bears.

The high optical quality of the Nikkor teleconverters enables me to use them without concern for image quality loss. For this photo of two sparring juvenile bears, I added the 2X TC-20E converter to the 300mm. The autofocus mode in my F5 allowed me to concentrate on the composition and the bear action, which with 10 individuals lumbering around in addition to the sparring couple, was more than enough to track.



Below, the Nikkor 1.4X teleconverter attached to the 300mm f/2.8.

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Color Magic

Find your primary attraction to unlock photographic creativity

BY LISL DENNIS

Color, with all its hue and harmony, is the apple of my photographic eye. Today, uncompromised color is the rage—buzzing by in the primary palette of the new Volkswagen Bug, strutting down the avenue in neon microfiber fashions and saturating the walls of home interiors with earthen ethnic values.

Color is my primary attraction. With a gut-driven, optical sensor, I actually see color as a quality before I recognize the literal subject matter of a potential travel photograph. The key to unlocking creative vision in travel photography is to "know thyself"—know your primary attraction. What are the distilled qualities of the material world that resonate within you? Is it color, line, light, texture, abstraction, mystery or majesty? In his book, *Mountain Light* (Sierra Club Books), Galen Rowell expresses his primary attraction very well:

"The search for rare situations where light underscores meaning is a major part of why photography continues to hold my interest over the years. I almost never set out to photograph a landscape, nor do I think of my camera as a means of recording a mountain or an animal unless I absolutely need a 'record' shot. My first thought is always of light."

My first thought is always of color. In India, a classic street situation presented a unique travel photograph with "surreal" stamped all over it. Boys were selling packets of dye used with stamps to create the *tika,* or third eye, symbols. Impressions on the lower forehead between the eyes are now designer fashion statements, not simply indications of caste or marital status. Displaying the various stamp imprints on their palms and flashing their hands before my eyes, I had a primary attraction to the surreal cultural man-

(Cont'd on page 113)

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where spirits still
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Who will quiet the
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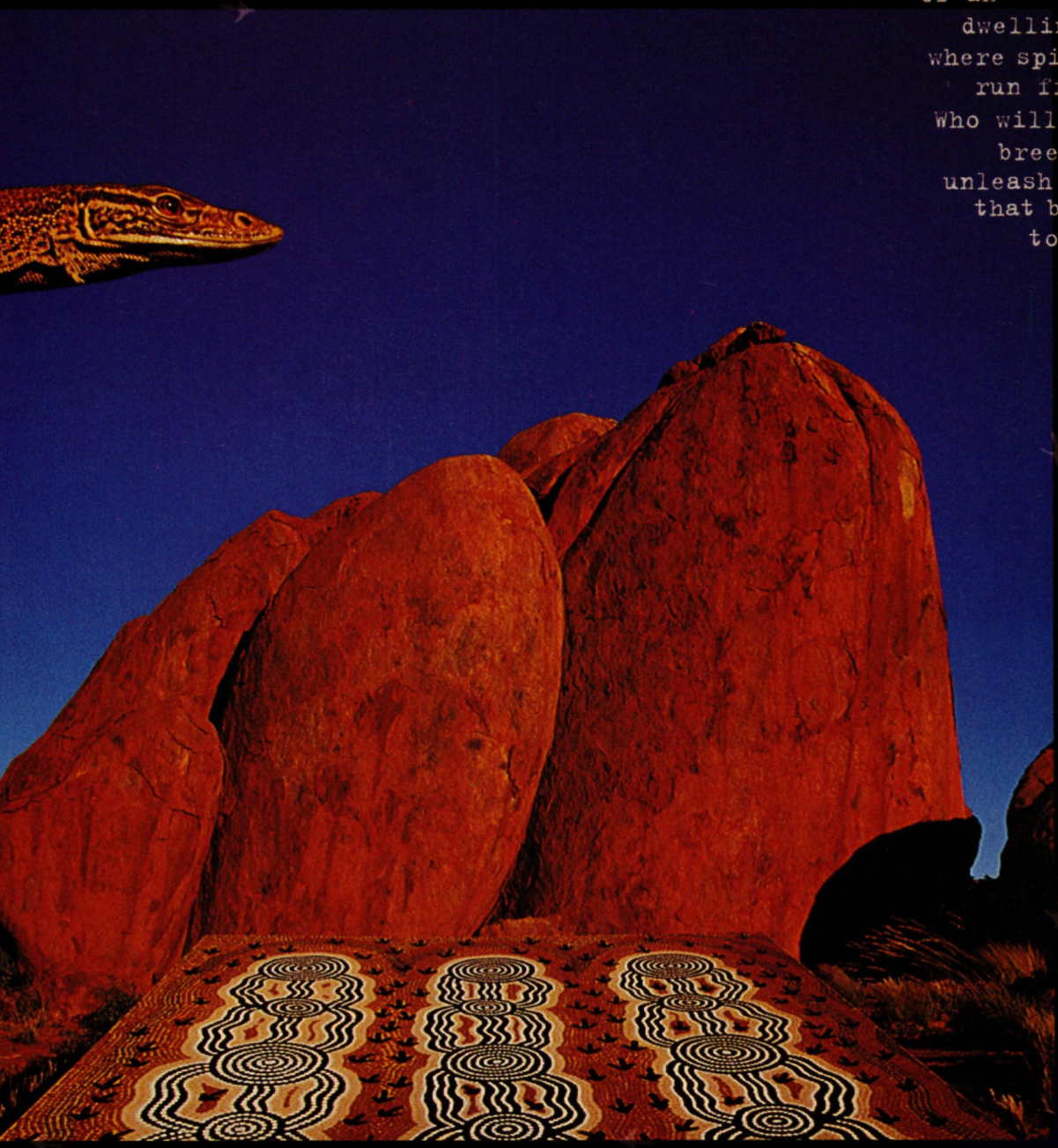
to their
lives?



36
E100VS

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Frans Lanting captured the mythic qualities of the Pintupi region of Central Australia. He used KODAK PROFESSIONAL EKTACHROME E100VS Film, a NIKON F-5 camera, and a NIKON 18 mm f/2.8 lens. Aboriginal artist Turkey Tolson Tjupurrula's brilliant colors erupted in the foreground. Said Frans: "The lizard was moving. The wind was blowing. The light was fading. But this vivid color film had the speed to overcome all my problems." For more information, call 1 800 242-2424 or visit us at www.kodak.com/go/professional

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of

being

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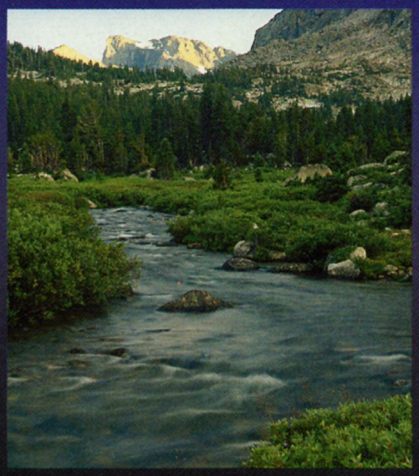
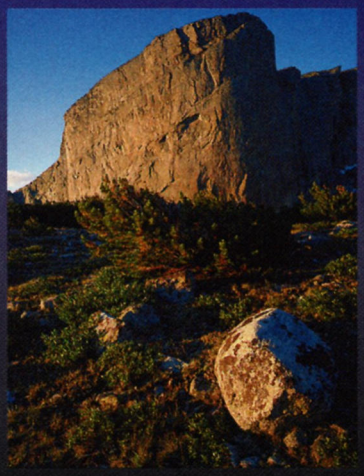
WHERE PHOTOGRAP

With dramatic scenery from border to border and a wealth of wildlife, Wyoming offers





Text And Photography By George Wuerthner

Wyoming is the least populated state in the nation. It's not an exaggeration to say there are more elk, deer and antelope than people. With more than half of the state acreage in public ownership, you don't have to trespass to camp, hike or photograph. From the golden, sweeping plains in the east to the rugged peaks of the Tetons and Wind Rivers in the west, Wyoming has a lot to offer outdoor photographers.

Then there's the wildlife, including mule deer, bison, antelope, moose, bald eagle, trumpeter swan, grizzly bear and wolf. Photograph the West's largest bighorn sheep herd at Whiskey Mountain near Dubois or the thousands of elk that gather under the face of the snowy Tetons each winter at the National Elk Refuge in Jackson.

You'll find history to record, as well. Travel the route of immigrants on the Oregon Trail and photograph Independence Rock, Split Rock and Names Hill, where the names of these intrepid travelers can still be seen, etched in sandstone. There are restored ghost towns like Atlantic City, the old territorial prison at Rawlins or historical forts like Fort Laramie, Fort Casper and Fort Bridger to capture on film.

And don't ignore the human pageantry, such as the Green River Rendezvous Days held in Pinedale each summer, where modern-day mountain men gather, the colorful action of Indian powwows at the Wind River Reservation near Lander or the action-packed rodeo and chuck wagon races at Cheyenne Frontier Days.

While you can get some wonderful photo opportunities at Yellowstone and the Tetons, some of my favorite places are listed below:

▲**Snowy Range Traverse.** Lying west of Laramie, the Snowy Range National Scenic Bi-way is one of the most dramatic drives in the state. Near the top of 10,847-foot Snowy Range Pass, you'll be treated to neck-stretching views of sharp, glacially carved granite peaks above gem-like alpine lakes. Be at Mirror Lake at dawn for reflections of alpenglow on 12,013-foot Medicine Bow Peak.

▲**Bighorn Mountains.** Three National Scenic Bi-ways cross the Bighorn Mountains. En route, you'll pass some spectacular flower-filled meadows, subalpine lakes and mountain vistas. Aspens in autumn are truly gorgeous. Try photographing the breathtaking wildflower displays at Big Goose Park along the Red Grade Road in July.

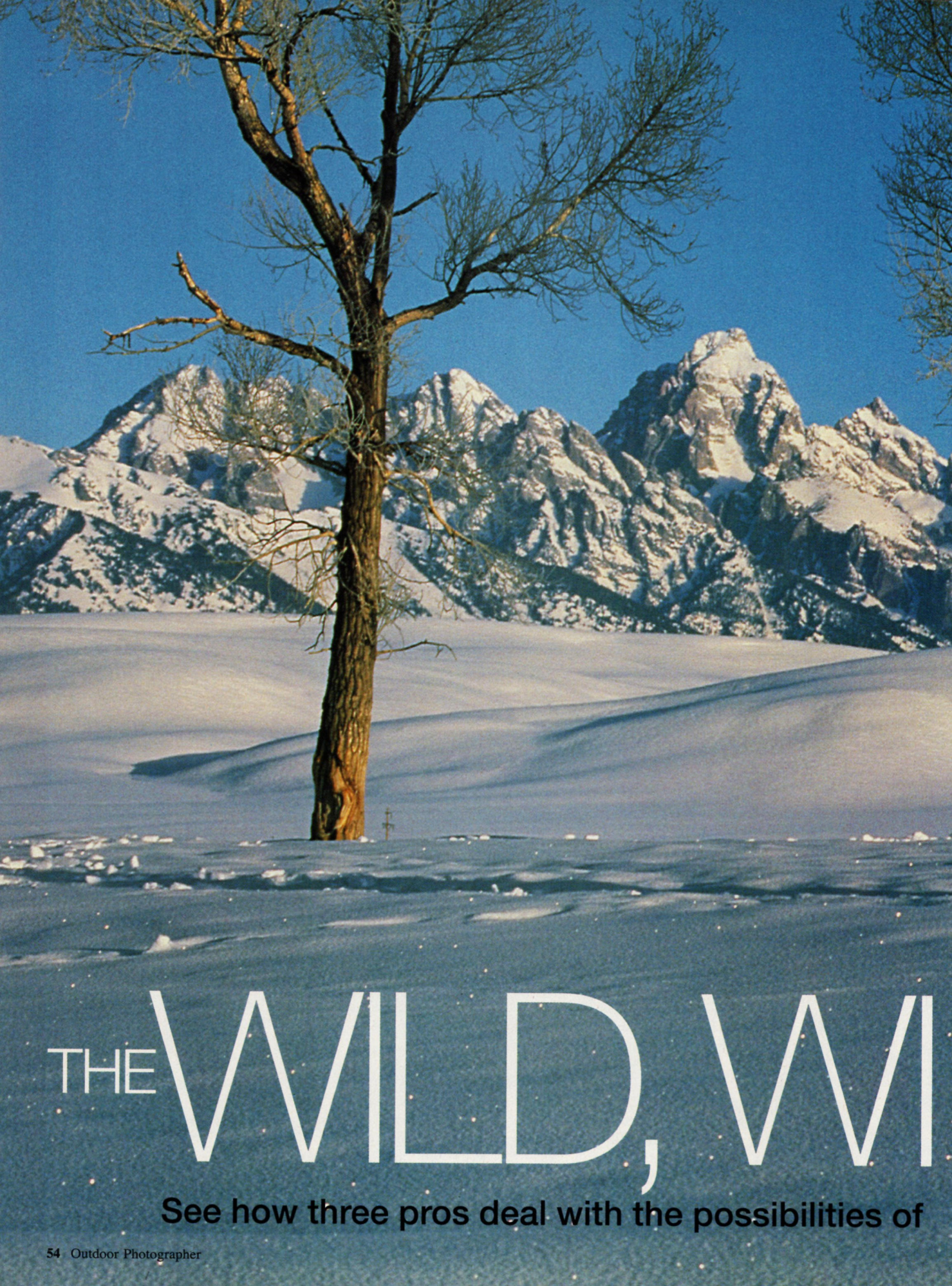
▲**Wind River Country.** The highest and longest mountain range in Wyoming, the 100-mile Wind River Range has more than 23 peaks higher than 13,000 feet, and the largest glaciers in the Rockies south of Canada. Granite spires rake the sky, with hundreds of alpine lakes strung below like jewels. One of the classic Rocky Mountain vistas is the Upper Green River Lakes, with Squaretop Mountain beyond. You can reach the lakes via Hwy. 352 north of Pinedale.

HERS ROAM

Yellowstone, the Tetons and much, much more

▲**Chief Joseph Highway.** This 46-mile-long route follows the historic journey of the Nez Percé Indians on their flight to Canada in 1877. The highway begins north of Cody, passes through the Absaroka Mountains and Sunlight Basin and then crosses the Clarks Fork Wild and Scenic River, with its 1200-foot-deep granite canyon. The sweeping view from the summit of Dead Indian Pass on the Chief Joseph Highway is a showstopper in early-morning light.

▲**Red Desert/Great Basin Country.** From the Sweetwater River to the I-80 corridor, the Red Desert/Great Basin country is the largest unfenced landscape in the lower 48 states. It's the home of the largest migratory herd of big game outside of Alaska, with 32,000 antelope that may move as much as 100 miles between summer and winter ranges. To top it off, the area boasts one of the greatest concentration of raptors in the country. If you tire of watching wildlife, explore the Killpecker Dunes, the largest active sand dune system in North America. Stop and photograph the interesting granite boulders and rock formations along the Sweetwater River at Split Rock on the Oregon Trail on Hwy. 287. Best lighting is in late afternoon or early morning.



THE WILD, WI

See how three pros deal with the possibilities of

Text And Photography By Robert S. Harris, Thomas D. Mangelsen & David Muench

ROBERT S. HARRIS

I went to Yellowstone National Park to search out designs and pleasing compositions in the thermal areas. Most of my schedule was consumed by establishing desirable angles and timing for thermal activity and lighting. These subjects seem to challenge photographers to create images that celebrate nature's ability to produce inspiring combinations of shape, texture, color and light. Ansel Adams' analogy relating photography to music has inspired me for years. He compared the making of a negative with writing the score of a musical composition, and the making of the print with the performance of that music.

LD WEST

Wyoming's majestic landscapes and diverse wildlife

PREVIOUS PAGE: Thomas D. Mangelsen, National Elk Refuge, Nikon F4, Nikkor 80-200mm ƒ/2.8, Fujichrome Velvia. ABOVE: Robert S. Harris, Yellowstone National Park, Canon Elan IIE, Tamron 28-200mm ƒ/2.8, Kodak Gold 100. OPPOSITE PAGE, TOP: Robert S. Harris, Yellowstone National Park, Mamiya 7, Mamiya 80mm ƒ/3.5, Kodak PRN 100, Slik 9000 tripod. OPPOSITE PAGE, BOTTOM: Thomas D. Mangelsen, Grand Teton National Park, Nikon F4, Nikkor 80-200mm ƒ/2.8, Kodachrome 64.

Shooting **Tip**

Sooner or later, you'll get lucky if your equipment is prepared to be used at a moment's notice. Luck is where preparation meets opportunity. The medium-format camera was my format of choice on this project, but the opportunity demanded the handling quickness of a 35mm SLR with the flexibility of a 28-200mm zoom lens.

I selected a very low angle to photograph the ribbon of reddish sediment from the Grand Prismatic Pool with a Mamiya 7 and 80mm (slightly wide-angle) lens. The exposure was 1/30 sec. at ƒ/11 using a Tiffen graduated filter and Kodak Pro 100 film/PRN.

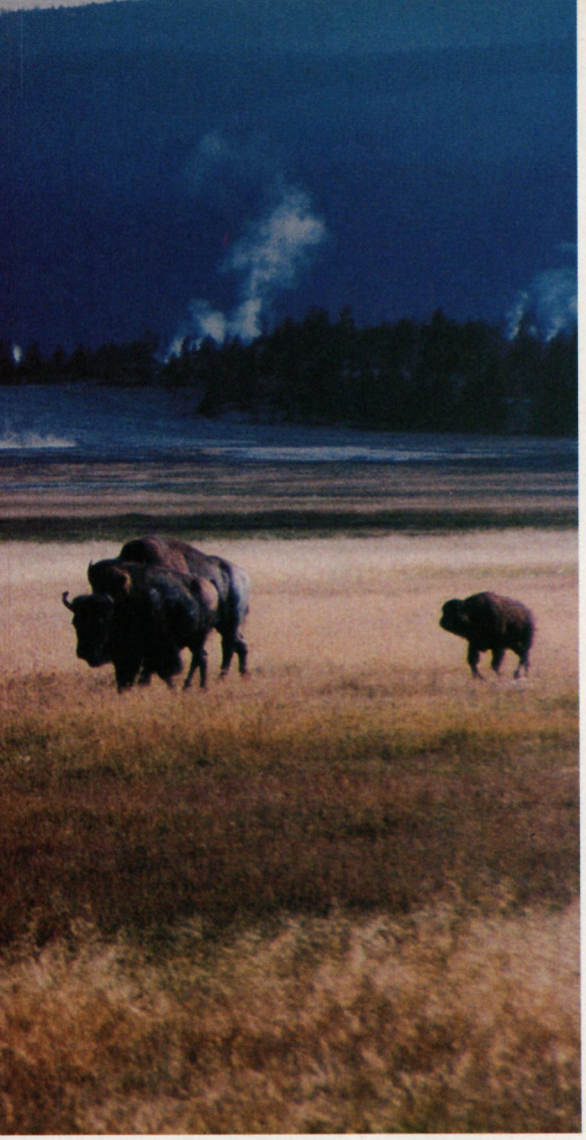
Yellowstone's wildlife is a terrific photographic challenge, one which I was planning to save for another time—until this herd of migrating buffalo appeared with the spectacular thermal area in the background. It's rare to find an opportunity to photograph any migrating animals coming toward the camera.

DAVID MUENCH

Cirque of Towers, Wind River Range, Wyoming, August 1996. We were on a four-day backpack venture into the Cirque of Towers area from the Big Sandy trailhead. This is a special place for us, like visiting an old friend. Granite walls ring an unparalleled alpine beauty. On one of my extended morning walks from camp, I discovered these upturned whitebark pine roots, which so well described the dynamics of this time-worn landscape. Rock/wood combinations have always been a favorite

Shooting **Tip**

Become involved with all parts of the visual landscape in the mountains—reflections in ponds and lakes, stream flow, rocks, plant life—and don't forget the trout. You may discover things hidden! Is a fog bank possibly forming, or is a heavy, tulle fog bank dissipating? Then a dawn or pre-dawn mood and light complete a powerful and sensitive personal expression with the camera.



ABOVE: David Muench, Wind River Range, Linhof 4x5, Schneider 75mm Super Angulon f/4.5, Kodak Ektachrome, Slik tripod. OPPOSITE PAGE: David Muench, Wind River Range, Linhof 4x5, Schneider 75mm Super Angulon f/4.5, Fujichrome Velvia, Gitzo tripod.

for expressing the timeless moment.

Lower Green River Lake, Wind River Range. I waited two hours for a layer of dense dawn fog to dissipate and mountain air movements to quiet down in order to capture this harmonious moment between weather events of the day. I spend much time in favorite places, waiting for those primal moments when you just have to exclaim that it's great to be alive, where human endeavor matches nature's expression. Needless to say, the fog left the scene in minutes, and another July day in the wilderness was underway.

THOMAS D. MANGELSEN

Wyoming is a state naturally endowed with an abundance of wildlife and scenic beauty. My decision to come here was only reinforced by the animals that practically live in my

Shooting **Tip**

Study animal behavior and learn to be a good observer. Understand the light and weather. Be patient and willing to wait, even in adverse conditions, no matter how long it takes to find the desired composition or event. Knowing your camera, what to expect from the wildlife and how the light affects the shot will help you to predict your final images—they'll increase your chances of being in the right place at the right time.

Wonder at the mountains, the flowers, the wildlife, the fact you can stay amidst them all.

Spring is a truly wonderful season to visit Grand Teton National Park. And one of the most spectacular places to stay right in the park is Jackson Lake Lodge. For reservations or a free brochure, give us a call at 800-628-9988, or visit our web site at http//:www.gtlc.com

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backyard! As a result, I keep my gear with me at all times—you never know when there's going to be a trumpeter swan pair engaged in a triumphant ceremony on Flat Creek or a coyote mousing in the snow.

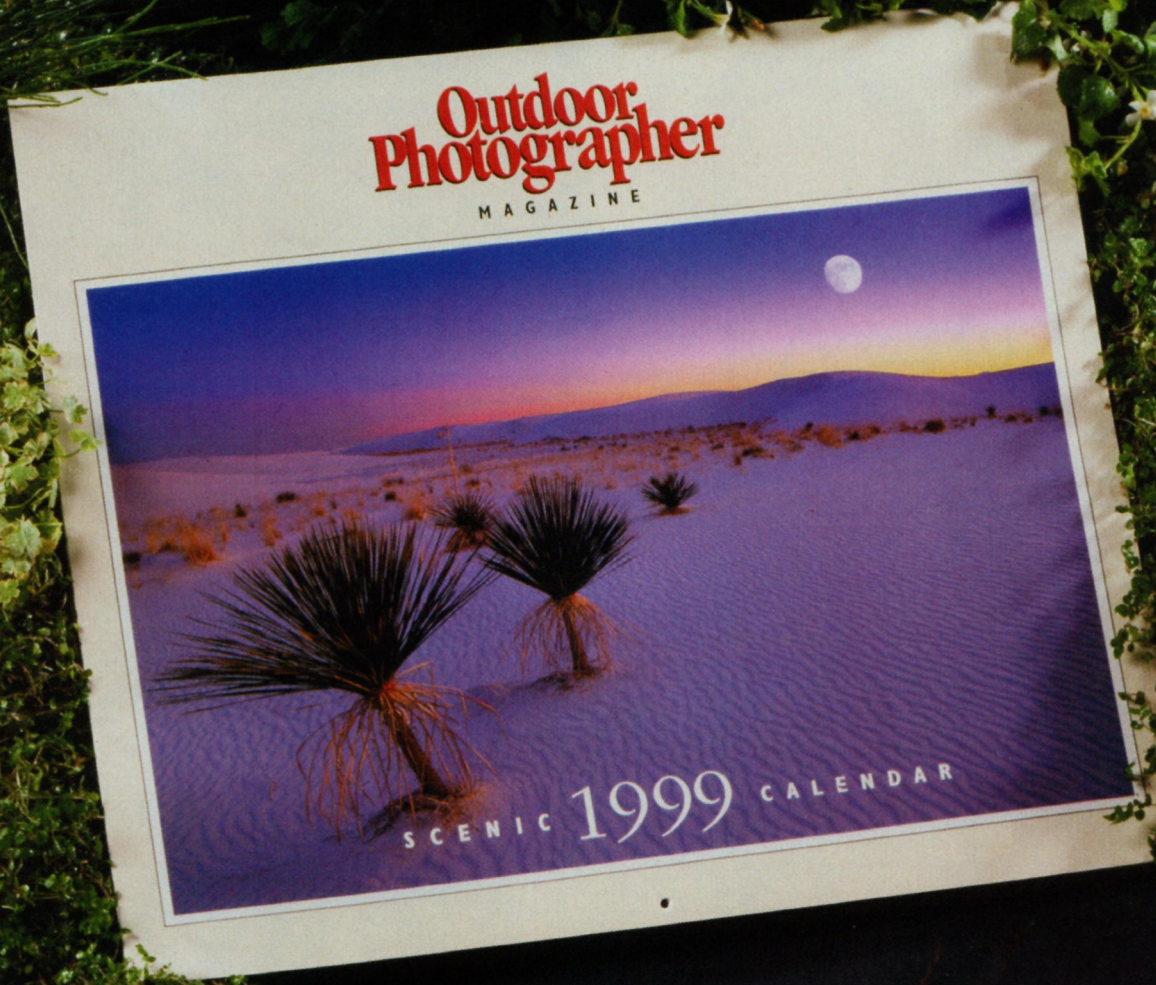
One morning on the sage flats in Grand Teton Park in early spring, an elk herd was moving north to summer pastures. I watched as dawn broke and the elk slowly became visible from behind a cloud of fog rising from the Snake River. The bulls had an almost phantom-like quality to them, and I especially hoped to capture the cool blue tones of the early spring morning. This is just the kind of wildlife opportunity that Wyoming offers me. I feel creatively unlimited here.

Big game is especially prominent in the valley. "Winter Pastures" was taken on the National Elk Refuge outside Jackson on a bitterly cold January morning. Bison are the true icons of the West, and nothing says Wyoming like the grandiose backdrop of the snow-covered Grand Tetons. The elements came together as the bison made their way up a steep bank and, suddenly, the image clicked in my mind's eye.

In winter, bison move to higher ground in hopes of finding grasses exposed by the searing winds so common of the season. With the grasses already exposed, the bison conserve the energy they'd otherwise expend sweeping their heads from side to side to clear away snow from their meager, but nutritious food source.

"Shelter in the Willows" captures the essence of this area, so much that the nearest village is actually named for the moose! Often, I drive down the back roads in search of a lone bull or cow with a calf foraging in the beaver ponds. I almost passed by this moose—he was so concealed by the surrounding willows and falling snow that he almost became part of his landscape.

I spotted the tracks in the snow and followed them until I found the bull bedded down in a willow thicket. The big bull never moved, and I spent most of the day observing and photographing as light snow fell. Their quiet ease and ability to survive the long, cold winters is indicative of a creature that survives a harsh range of seasons—not too unlike myself, I guess! OP



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50 GREAT AMERICAN PHOTO LOCATIONS

OFF THE BEATEN PATH

50 hot places where you can capture out-of-the-ordinary images that everyone else *doesn't* have

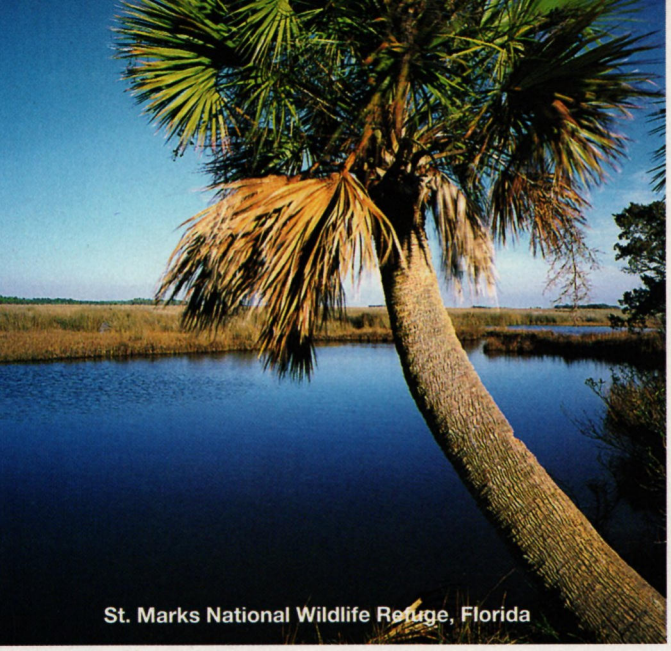
Blue Mountains, Oregon

Pisgah National Forest, North Carolina

Probably everyone has felt it before. You're standing on the bridge over the Merced River where Ansel Adams photographed Half Dome, and so have a zillion other people. You can practically see where other photographers have worn holes into the cement with their tripod legs. As you gaze up at the dramatic wall of granite, you think: Can I capture on film anything different than what has been done a million times before? Sometimes you can get lucky and a fresh vision presents itself, but often I find that I need the inspiration that comes from visiting a place that hasn't been lionized in every national park guide or calendar.

Text And Photography By George Wuerthner

The 50 places described here are locations where one can develop a photographic vision without parroting those who have gone before. Most aren't so out of the way that you need to hire a guide and bush pilot to get there. Rather, they're places that are spectacular in their own right, but for whatever reason, haven't been added to the stan-


St. Marks National Wildlife Refuge, Florida

Grand Canyon National Park, Arizona

Adirondack State Park, New York

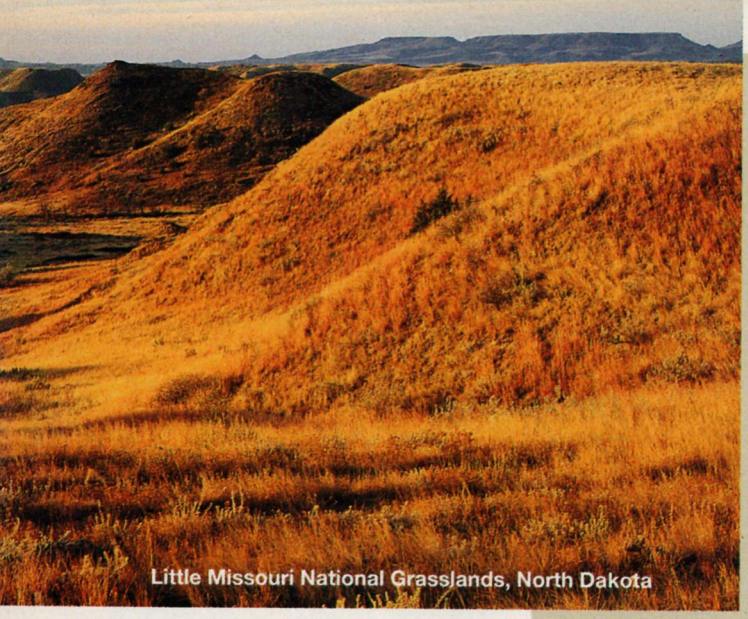
FACTS AND TIPS TO GUIDE YOU THROUGH THE COUNTRY TO FIND THE BEST PHOTO SPOTS FROM NORTH TO SOUTH, EAST TO WEST

dard photography tour route. The descriptions are brief and will point you in the right direction, but it's up to you to discover their full potential.

ALASKA AND THE NORTH

Denali Highway—Alaska Range. The 135-mile-long Denali Highway runs from Paxson to Cantwell and passes through spectacular scenic splendor. Unlike the nearby national park, you don't need a permit to camp, hike or drive the road. There are miles of tundra, simply stunning in autumn color, plus some of the most drop-dead gorgeous glacier-clad peaks in Alaska. Wildlife includes the usual Alaska assemblage of trumpeter swan, caribou, grizzly bear, wolf and moose.

Atlin, British Columbia. The old gold-rush town of Atlin possesses an ambiance of the last century. Check out the old paddle wheeler in dry dock, mining equipment, Pioneer Cemetery and the dramatic gorge of Pine


Little Missouri National Grasslands, North Dakota

THE GREAT PLAINS

Charles M. Russell National Wildlife Refuge, Montana. The refuge includes the Missouri Breaks and borders the huge Fort Peck Reservoir. The native prairie is home to elk, antelope and prairie dogs, with some wonderful cottonwood bottoms.

Cimmaron National Grasslands, Kansas. The life-giving water of the Cimmaron River flows amid arid grasslands. Wildflowers bloom in late spring and early summer, drawing people from hundreds of miles away.

Little Missouri National Grasslands, North Dakota. Badlands similar to Theodore Roosevelt National Park, plus the Little Missouri River, are the major attractions of this section of the northern plains. Bighorn sheep, elk, antelope, deer and sage grouse are all found here.

Fort Robinson State Park, Nebraska. The Pine Ridge escarpment passes through the park, which features cliffs, ponderosa pine, commanding vistas and wildlife such as bison and bighorn sheep. Fort Robinson features 19th-century military architecture.

Grasslands National Park, Saskatchewan, Canada. Just north of the Montana border near Val Marie is the only national park in Canada devoted to native grasslands. It also features the Killdeer Badlands and hoodoos. Wildlife includes mule deer, antelope and Canada's only prairie dog colonies.

Creek Falls. Take a boat or plane ride to the south end of 90-mile-long Atlin Lake to visit the ice fields and spectacular peaks of Atlin Provincial Park.

THE PACIFIC NORTHWEST

Manning Provincial Park, British Columbia. This is one of the few places in Canada where the lovely pink-flowered Pacific rhododendron grows. The real attraction of the park, however, are its subalpine meadows, with peak floral displays in July and August.

Fort Canby State Park, Washington. Located at the mouth of the Columbia River, the park includes Cape Disappointment, where the Lewis and Clark Expedition first touched the Pacific Ocean. It sports two lighthouses, seaside cliffs and headlands, a 500-year-old Sitka spruce forest, plus a good campground, to boot.

Samuel H. Boardman State Park, Oregon. Here, you'll find seaside cliffs, wind-tortured trees, sea stacks, pocket coves and oceanside meadows, all accessible along Coast Highway 101.

Klamath Falls, Oregon. Within an

CALIFORNIA AND NEVADA

Prairie Creek Redwoods State Park, California. The park boasts old-growth redwoods, Roosevelt elk and miles of wild ocean beach. A special attraction is Fern Canyon, with 50-foot walls covered with six different species of ferns.

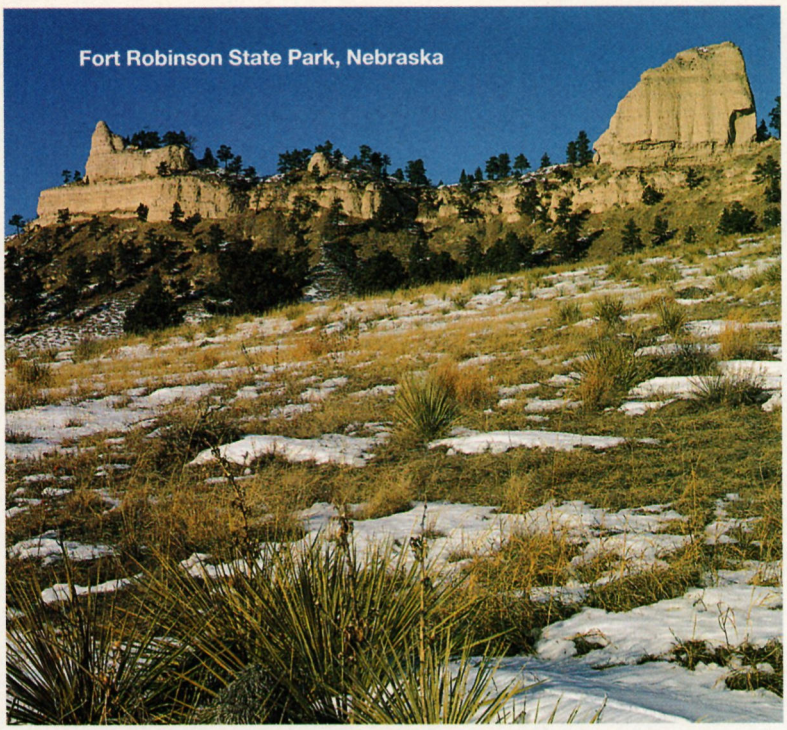
Picacho State Recreation Area, California. Craggy peaks and spectacular desert washes provide plenty of scenic diversity along the lower Colorado River. This is also a good place to photograph desert vegetation and wildlife, plus migrating birds along the Colorado River corridor.

Henry Coe State Park, California. This is one of the best places for oak woodlands in California. Covered with oaks, pines, riparian forests and meadows, the park has absolutely stunning wildflower blooms in the spring and marvelous fall color—all close to Bay area cities.

Ruby Mountains, Nevada. Check out glacier-carved Lamoille Canyon outside of Elko. There are loads of aspen and jagged peaks with alpine lakes, plus the richest wildflower meadows in Nevada.

Desert National Wildlife Refuge, Nevada. This wilderness sanctuary just outside of Las Vegas encompasses several mountain ranges and is dominated by picturesque Joshua tree "forests." Wildlife includes desert bighorn sheep and mule deer. Corn Springs is a small oasis for numerous resident and migratory species of birds.

Desert National Wildlife Refuge, Nevada


Fort Robinson State Park, Nebraska

hour of Klamath Falls are eight national wildlife refuges and several wilderness areas along the crest of the Cascades. Waterfowl migration in spring and fall brings a cacophony of geese and ducks. Hundreds of bald eagles winter here.

Steens Mountain, Oregon. The nearly 10,000-foot-high Steens Mountain is a proposed national park. Deep glaciated valleys and cirques, alpine grasslands, flowery meadows and golden aspen in autumn are accessible from a 66-mile loop road.

Wenaha-Tucannon Wilderness, Oregon-Washington. A mini-Hells Canyon, the Wenaha River has carved a deep gorge into the basalts of the Blue Mountains. The area features native grasslands, full of flowery shrubs in May and June, plus old-growth ponderosa pine forests. Large herds of elk and deer roam the area and salmon swim in the river.

THE SOUTHWEST

Kofa National Wildlife Refuge, Arizona. Just east of Yuma, the dramatic blood-red volcanic Kofa Mountains feature desert vegetation such as the picturesque teddy bear cholla, sparse wildlife and Arizona's only native palm grove.

North Rim, Grand Canyon National Park, Arizona. Most of the people who visit the park go to the South Rim, leaving the North Rim remarkably uncrowded. Here, you'll find lush meadows, forests of aspen, spruce, fir and pine and some of the most magnificent vistas in the entire park.

Chiricahua National Monument, Arizona. The Apache Indians called these mountains the "land of standing up rocks." Indeed, there are thousands of rock columns, towers and spires within this national monument.

Bandelier National Monument, New

NEW ENGLAND

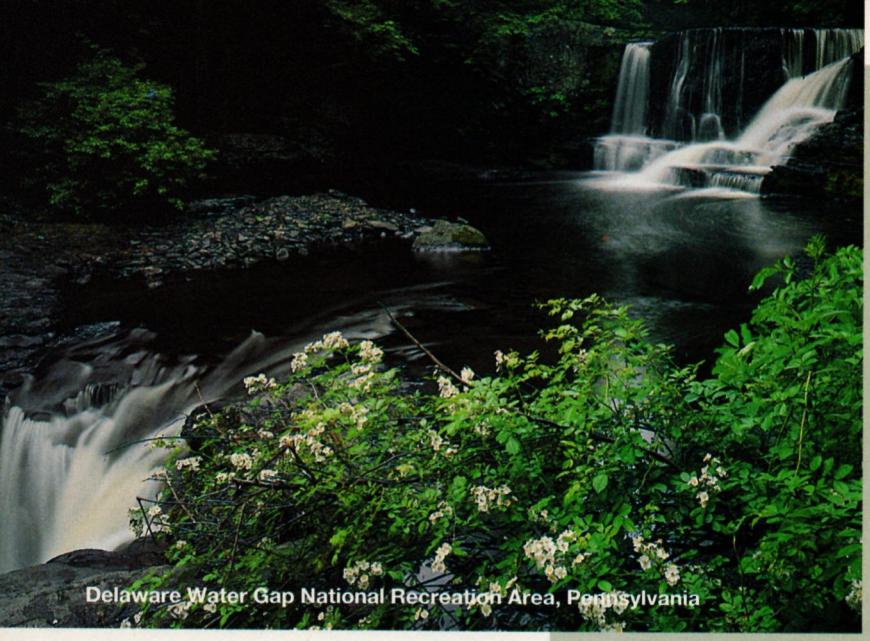
Bold Coast, Maine. Photograph natural areas like Cobscook Bay, with some of the highest tides in the world, tiny fishing villages like Culter, a candy-striped lighthouse at Quoddy Head State Park and rocky, spruce-covered coastline. Don't miss the charming old fishing towns like Eastport and Lubec, which feature old sardine canneries and an abundance of Victorian homes.

Proposed Maine Woods National Park, Maine. Most of Maine is owned by paper companies, and conservationists are proposing to buy 3.2 million acres of these lands to create a national park in the Maine Woods. The proposed park would include Moosehead Lake and the headwaters of major rivers, including the Allagash, Penobscot and Kennebec, and protect old-growth forests at the Hermitage. Wildlife includes loons, moose and black bear. You should base out of Greenville.

New Hampshire's North Country. Beyond Highway 110 lies an uncrowded land of rolling hills, dense forests, lakes, rivers and lots of moose. Explore the Connecticut Lakes State Forest or Lake Umbagog National Wildlife Refuge.

Vermont's Northeast Kingdom. Dominated by spruce-fir forest mixed with maples and birch, giving the region a distinctly northern feel, the area has glacier-carved lakes and small villages without gift shops. Check out the fjord-like Lake Willoughby, with its glaciated cliffs.

Allagash Waterway, Maine Woods



Delaware Water Gap National Recreation Area, Pennsylvania

THE MID-ATLANTIC STATES

Adirondack State Park, New York. This six-million-acre state park is three times the size of Yellowstone. Avoid the High Peaks, and you'll leave the crowds behind. The Five Ponds State Wilderness in the western portion of the park has the greatest acreage of old-growth eastern white pine left in the eastern United States.

Delaware Water Gap National Recreation Area, New Jersey/Pennsylvania. The Delaware River separates New Jersey and Pennsylvania and has cut a canyon through the Kittatinny Mountains. Most recreation is focused on the river, leaving many back roads for leisurely exploration of fern-lined gorges, waterfalls and bucolic farmland.

Monongahela National Forest, West Virginia. The forest is part of the Appalachian Plateau, with deep, narrow valleys. Spruce Knob features fantastic vistas and mossy spruce woods, while nearby Senneca Rocks, along the South Fork of the Potomac River, features dramatic, 900-foot sandstone cliffs.

Mount Rogers National Recreation Area, Virginia. Part of the Jefferson National Forest in southwest Virginia, this area features numerous hiking trails, grassy balds, flowering shrubs in spring and beautiful autumn colors. You can drive to the top of Whitetop Mountain for great vistas.

Itasca State Park, Minnesota

Rob Sheppard

Mexico. Loaded with ancient Anasazi ruins, Bandelier also features wonderfully eroded volcanic rocks, stands of pine and aspen, several streams, a waterfall, plus a portion of the Rio Grande River.

Glen Canyon National Recreation Area, Utah. Photographers tend to concentrate on better known national parks like Zion and Arches, yet Glen Canyon has plenty of canyon country to explore, not to mention dozens of hidden coves, beaches and canyons accessible only by boat.

THE ROCKIES

Snowy Range, Wyoming. Just west of Laramie near the Colorado/Wyoming border, these mountains contain aspen-lined, flower-studded meadows, 12,000-foot glaciated peaks and dozens of alpine lakes. The Snowy Range Scenic Biway provides access.

La Plata Mountains, Colorado. East of Cortez in the southwest corner of the state, the La Platas feature old mining ruins, rugged peaks, lovely flower-studded alpine meadows and great swaths of aspen that glow golden in autumn.

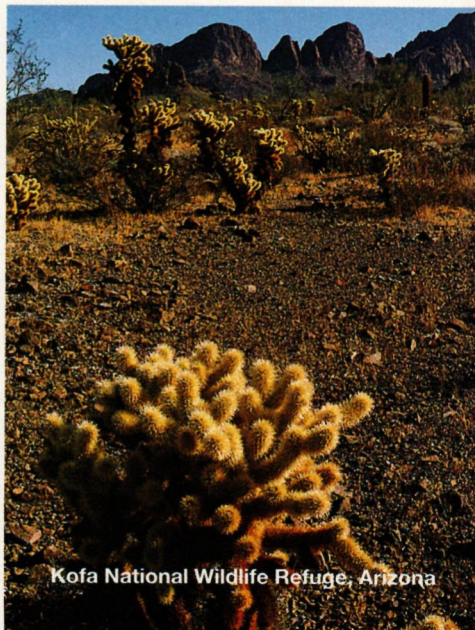
Rocky Mountain Front, Montana. Jagged limestone peaks stacked on end like books soar directly from the plains just south of Glacier National Park. Photograph crystal-clear streams, aspen, meadows and abundant wildlife.

Lost River Range, Challis National Forest, Idaho. Rugged glacier-carved peaks rise like a wall from valleys and are sliced by hidden canyons. The area also features lovely grasslands, aspen groves and small streams.

Willmore Wilderness, Alberta, Canada. Just north of Jasper National Park are the rugged peaks of the Willmore Wilderness. The typical Canadian Rockies scenery includes aspen groves and flower-studded meadows, with wildlife such as grizzly, caribou, elk, moose and mountain goat.

THE SOUTHCENTRAL STATES

Davis Mountains, Texas. Sometimes called the "Texas Alps," the rugged Davis Mountains rise to 8382



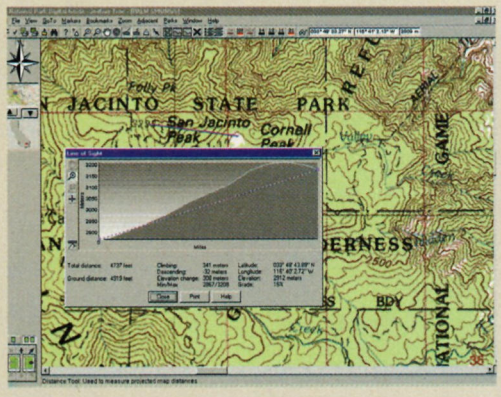
Kofa National Wildlife Refuge, Arizona

LOCATION AIDS

Find your way to and from that great photo spot with these tools

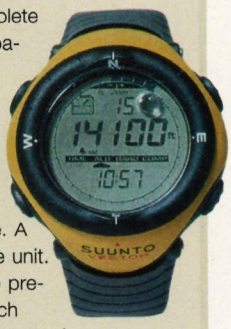
By The Editors

George Wuerthner has given us some terrific locations to explore all across the United States and Canada. Once you're in the field, however, it's easy to get turned around and lose your sense of direction, particularly if clouds obscure the sun. We certainly don't want you to get lost, so here's some equipment to consider adding to your gadget bag. Location aids can help in another way by helping you find that perfect photo spot again when you return at a later date.



GPS units are ideal for the latter and have finally come down in price to make them affordable for nearly everyone. A hand-held GPS navigator uses satellites to pinpoint your position so you can get safely in and out of any location. **Magellan's** new **GPS 315** allows you to save up to 500 photo hot spots in addition to 20 precisely recorded routes to your location. Your places can also be referenced to the Magellan's Points of Interest database, which includes campgrounds, parks, highway exits and 20,000 cities.

That doesn't mean compasses are obsolete (they can actually make a GPS more capable). With a compass, you can quickly check directions (like where the sun will rise or set); it's not battery- or open sky-dependent and can be quicker to use for simple directions. **Brunton's 8099 Eclipse** compass has a sleek new design with a magnetic disk rather than needle, making it extremely easy to read and use. A mirrored sight and three inclinometer systems make this a very versatile unit.



The traditional Silva Ranger has been improved for more precise use in conjunction with maps, including a 1/20-inch scale, an excellent sighting design, a two-color baseplate and geared declination.

You can even get a watch with a compass from **Suunto**. Its **Wristop Computer** features an altimeter (with 24-hour memory), a barometer (with four-day memory), declination adjustment for compass readings and a 24-hour alarm (so you get up in time for sunrise).

Maps, of course, are critical to any travel. **The *National Geographic* Trip Planner Deluxe** is a really nifty tool for the computer. It helps you to plan a trip to that special photo location by giving you routes, along with first-person accounts, great photos and fascinating sites, both in cities and off the beaten path, with content actually supplied by *National Geographic* writers and photographers.

National Geographic also offers excellent wilderness maps through ***Trails Illustrated***, including more than 160 maps of U.S. national parks, plus, several recreation areas. The maps are based on U.S. Geological Survey data, but have been updated and customized for recreational use.

You can get rather detailed information about national parks by using your computer with software from **Maptech**. Its digital park guides are quite amazing. They have detailed topographic maps along with rather extensive data on the park's attractions (including photos so you can preview your photo ideas), local geology and wildlife. One really cool feature is an elevation profile that lets you check the line-of-sight to landmarks. Maptech also offers digital maps based on USGS maps from all over the U.S.

For resource information turn to page 112

feet and are dotted with oaks, cactus and grasslands. This is an alternative destination to Big Bend National Park.

Talladega National Forest, Alabama. Cheaha Mountain and the adjacent Cheaha Wilderness are accessible from the Talladega Scenic Drive. Vistas along this road are exceptional in autumn and in spring when the dogwood and redbud bloom.

Talimena Scenic Byway and Ouachita National Forest, Arkansas-Oklahoma. The oldest and largest national forest in the south includes the Ouachita Mountains, an eroded plateau. The Talimena Scenic Byway offers some of the best vistas in the region.

Kisatchie National Forest, Louisiana. Piney woods, bayou lined by cypress trees and the "hills" of the "Little Grand Canyon" characterize this area. Kisatchie Bayou features rapids and small waterfalls.

THE MIDWEST

Itasca State Park, Minnesota. The headwaters of the Mississippi River lie in the park. Primary attractions are glacial features, pine woodlands and northern hardwood forests, plus the state's largest stand of 250- to 300-year-old virgin red and white pine.

Ozarks Wild Rivers, Missouri. Famous for its clear-flowing, spring-fed rivers, a number of Ozark Mountain waterways are designated National Wild and Scenic Rivers, including the Current River, Jacks Fork and Eleven Point, which all flow through scenic limestone canyons, with steep riverside bluffs.

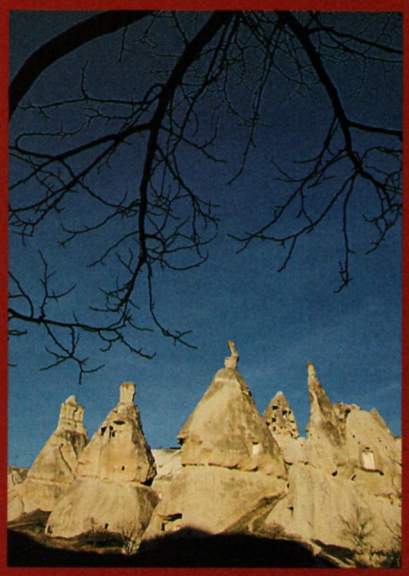
Seney National Wildlife Refuge, Michigan. Half of the refuge is covered by Manistique Swamp, a muskeg-like wetlands, with eastern larch and black spruce bogs. The refuge is home to wolves, moose, fox, bald eagles, beaver, deer and woodcock.

Point Pelee National Park, Ontario, Canada. Half of this park is wetlands on Lake Erie's shore. More than 40 percent of all North American bird species have been seen here, and May is prime time for witnessing bird migrations.

Shawnee National Forest, Illinois. Never scoured by Ice Age glaciers, the area features sandstone hills eroded into unusual shapes, including rocky towers and overhangs. At Bell Smith

(Cont'd on page 112)

TURKISH TRIANGLE



THE THREE POINTS OF CAPPADOCIA, THE AEGEAN COAST AND ISTANBUL COMPRISE A PHOTOGRAPHER'S SAMPLER OF TURKEY'S OTHERWORLDLY LANDSCAPE AND HISTORIC CULTURE

Text And Photography By Süleyman Wadisi And Dürdu Levent

Europeans have long looked to Turkey as their near-at-hand adventure destination or sampler for the Near East experience. But for inexplicable reasons, the country, which straddles two continents, seems to be enjoying a surge in traveler attention on this side of the Atlantic as more Americans (with the fall of the Wall) are looking east to explore beyond the European usuals to taste the Europe of yesterday.

Few writers—though most all write poetically about the exotic east-meets-west enchantment of the country—venture past the palace hotels, mosques and markets of Istanbul and, if they do, it's only to dip a toe in the waters of the most popular Aegean summer resorts.

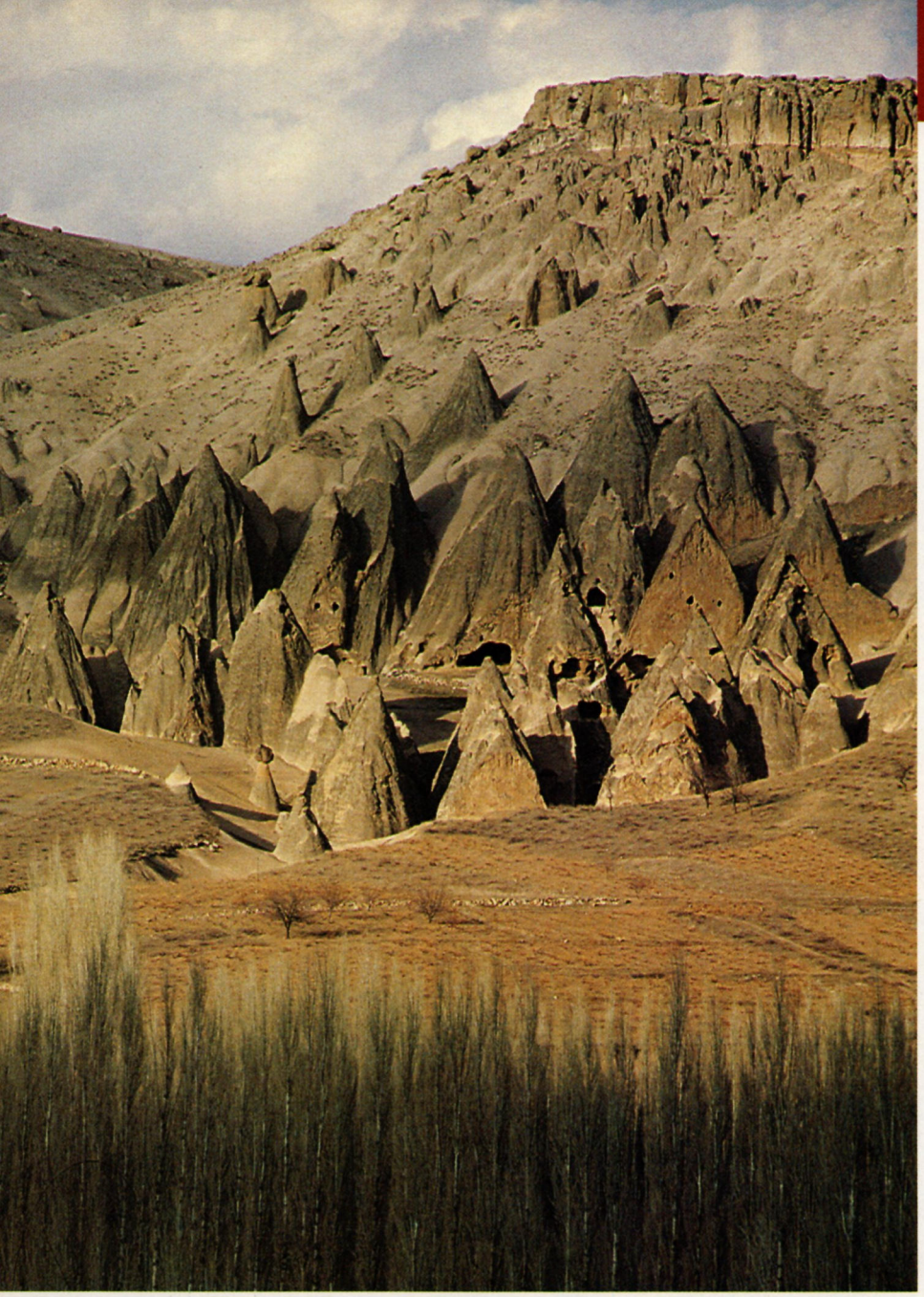
We were lured to Turkey by the fantastic and whimsical landscape of the Central Anatolian plateau or, in particular, Cappadocia and, chose to make this the focal point of a triangular itinerary that also included Istanbul and Efes, or Efesus.

Photographic Fairyland

Several years ago, we were given a book on the whole of Turkey. In its pages we saw landscapes of quizzical geologic shapes and rock dwellings that took us entirely by surprise. If the charms of Cappadocia had been published in travel literature, they were certainly unfamiliar to us.

Here, the Anatolian plateau begins its climb to meet the Central Asian steppe. Mount Erciys and the region's other volcanoes rise abruptly from the surrounding landscape and are topped by permanent caps of snow that shrink and expand with the seasons. Their eruptions laid down a deep layer of volcanic tuffa that would come to influence both the character of the bizarre landscape and the peculiar lifestyle of those who lived on it, making Cappadocia one of the world's scenic and photographic wonders.

Over the ages, the erosive forces of water and wind cut into the easily sculpted tuffa, yielding a curious land of canyons and valleys filled with the



A case for Image Stabilization, the respectably sharp telephoto compression of Uchisar (previous pages) was hand-held from a precarious hillside perch where the use of a tripod was impossible. Uchisar began as a mountaintop citadel carved from the natural stone, but subsequent fissuring of the rock caused the inhabitants to abandon their convenient cave homes and resort to conventional buildings. At Selime (above), tuffa cones were cast by the location scouts of *Star Wars* as an otherworldly planetscape.

Canon A2, EF Canon 75-300mm *f*/4-5.6 IS, Kodak Ektachrome E100SW

shapes of pawns and rooks, fairy chimneys and the sorcerer's-cap cones used as a filming location for a mythical *Star Wars* planet. Canyon walls and hillsides are fluted, folded and serrated in soft, chalky contours. The organic pink and cream colors of the formations change dramatically through the day's range of light, beginning with the first yellow warmth of the morning sun and ending with the cool pinks and lavenders of evening's very last light.

Where nature left off fashioning structures, successive cultures have picked up their tools of excavation to hollow out living spaces, churches and coops for their pigeons. At the crossroads of advancing civilizations and marauding armies that reads like a who's who of historic conquerors, the peoples of Cappadocia made the transition from living *off* the land to living *in* the land. Burrowing for safety, paranoid early Christians tunneled underground cities. Some, like Kerinkuyu, were large enough to hide a population of 20,000.

Above ground, they carved cave churches, Druid-like dwellings and stables into nature's ready-made architecture. An able man with a pickax could hack out a room addition in a day. In the off-season, a farmer could fashion an elaborate family chapel or mausoleum complete with ornate alcoves and columns. To gather fertilizer for crops and egg yolks for the paints of religious frescoes, pigeon coops were chiseled in the soft rock. Man-made caves kept wines chilled or fruits and vegetables fresh long past the harvest season.

Today, in addition to the historical and scenic attractions of the area, the numerous villages perched on hilltops or nestled in valleys, the laid-back quaintness of the local people, the inexpensive pensiones and the vineyards have established Cappadocia as a sort of (in Hollywood pitchman terms) Utah's Canyonlands or Montana's Badlands meets a Turkish Provence. Better known to European backpackers and budget tourists, it's too far inland from the cruise-ship ports of the Aegean and the Mediterranean more frequented by tourists seeking sun and sea and the ruins of Greco-Roman history.

Those who do take the interior tour-bus tour of Anatolia make only the token one- or two-night stopover in Cappadocia, then rush on to the whirling Dervishes of Konya and the southern coast. Photographers who do their best work in the scarce hours of early and late light will want to stay longer to become familiar with the best times to be in the best places.

Early spring is a private time to visit Cappadocia. The tourists of summer are non-existent (there's no shortage of hotel rooms), the nights are cold, but it's sweater weather when the sun is out. An occasional storm can drop a layer of snow, like icing on the natural monuments and stone houses—a welcome adornment. The poplar and fruit trees are leafless and the grapevines are dormant. The land

Rock Church Frescoes

Cappadocia. Think Of It As Rock Climbing For Intellectuals.

Thousands of years ago, the eruption of three now extinct volcanoes lay down the lava that would offer early Christians the opportunity to carve their place in history. It was they who created the unique dwellings in the region known as Cappadocia, working the soft, porous volcanic stone into homes, beautiful fresco-laden churches and complex underground cities.

Once a stop on the ancient Spice Route, residents of Cappadocia were ever defending themselves against pillaging enemies. Inventively designing their defense into the architecture, they built entire underground cities, as well as carving many homes high in the rock, accessible only by ladders which could quickly be pulled up when danger threatened.

Of all the breathtaking experiences in Turkey, few are as spellbinding as the ancient rock cities of Cappadocia. A pastel feast for the eyes, the region is a rare combination of natural phenomenon, inspired architecture and rich civilization.

Another Friendly Face

Photography by Franz Edson Inc.

Cappadocia. Not only an incredible destination in Turkey, but a fascinating place in history.

The Göreme Valley

Photography by Jeremy Ferguson

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INDOOR PHOTOGRAPHER

Wide Angles: Early Christian churches, like the collection of those carved into the canyon walls of the Göreme "Outdoor Museum" and others scattered around the region (left and below), have small interiors, with the only light coming from the keyhole door openings. Their ceilings are decorated with wonderful orthodox paintings. In these close quarters, 28mm to 35mm is simply not enough; 24mm is better and 20mm is best. Some photo manufacturers make lenses in the 18mm range, which are rectilinear, meaning they don't have the fish-eye effects of wider optics described by that term, which overly bend vertical and horizontal lines in the picture.

Aperture: Because the use of a tripod isn't always an option due to space restrictions or regulations, carrying at least one lens with a large maximum aperture in the *f*/1.4 or *f*/2 range is a great advantage.

Image Stabilization: Currently, Canon is the only manufacturer outfitting some of its SLR lenses with the IS feature more common to video camcorders. While its wide-angle zoom, the 28-135mm, is equipped with IS, locations like this make you wish for a wider version. Otherwise, this is a perfect use for IS, where camera movement, not subject movement, is the primary concern.

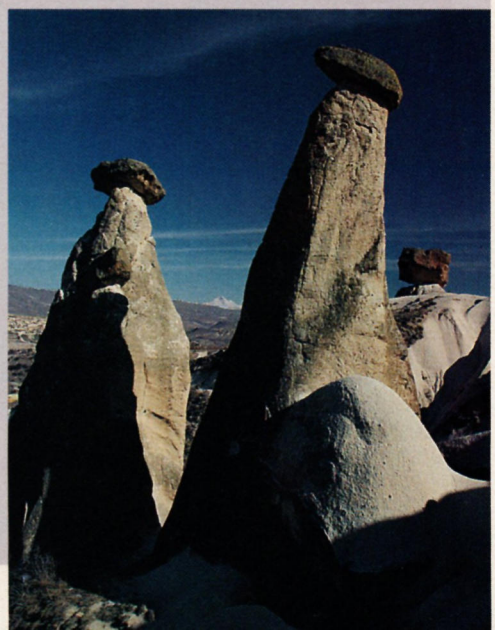
Fast Film: Flash is generally not allowed in historic churches. The excuse is that it has a bleaching effect on the wall paintings, but one is always suspicious that the ban conveniently benefits slide and postcard sales at the souvenir kiosks. In any event, we often prefer the use of films with high ISO numbers in the 800 to 1000 range. Of course, the high-speed color negative (print) films offer the benefit of generous exposure latitude and still have relatively fine grain. Though the grain of high-speed transparency film is more visible, the texture seems in character. One can capitalize on the natural light to create a more authentic and pleasing photograph of ancient paintings on the walls of the interiors.

FINDING LIGHT

Cappadocia is a land of big skies, distant horizons and canyons cut into the volcanic crust. These features factor large when planning a day's photo agenda. Big skies mean that the sun will seem to get up quickly and set quickly. There's only a short window of opportunity in the morning and evening when the muted earth tones are transformed into magical colors. In the span of five to 30 minutes, depending on your photographic designs, the spell is broken and the landscape returns to the drab and dusty colors of day. It's essential to know exactly where you want to be at those precious times, in terms of both the direction of the light and the best compositions. Between autumn and spring, when the days are shorter, you have the additional advantage of not having to rise or return to your hotel too early or too late.

An important factor for determining your position at these key light times is that much of the Cappadocia of interest (folded walls and fairy chimneys at right) is in canyons and valleys below the overall level of the land. That means that unless a depression opens toward the general direction of a rising sun, light won't reach your low-level subjects until it's too high to still be soft and warm. Knowing the position of sunrise and sunset is essential.

To complement the colors of light, warming filters are helpful, but don't expect them to work wonders too long after the magic hour. Once the sun is higher in the sky, they only serve to balance the low light in a canyon below; with the bright sky above, graduated neutral-density filters are essential.



AEGEAN COAST

The inland villages and hillside olive groves carpeted with wildflowers (bottom and right) are overshadowed by the area's reputation as a budget Riviera for Northern European tourists. With a Canon zoom, Image Stabilization is substituted for a tripod to speed up the wildflower picture-taking process while travel companions waited impatiently. At Kapikiri (below), set amid the rocks and ruins of a Roman seaport on Lake Bafa, women cook *börek* (spinach and cheese pastry) in outdoor ovens. Here, a graduated neutral-density filter is used to bring the drama of an overcast sky into exposure balance with the landscape. Then, at Efes, scarcity of tourists on a rainy day in March made it possible to make a clean photograph of the two-story façade of the Library of Celsus (said to be the best preserved structure of its kind in the world). Amongst the ruins (right), where restricted access limits possible composition angles, a wide-angle zoom in the 20-35mm range provides the flexibility to crop your pictures with precision.

Canon A2, EF Canon 75-300mm *f*/4-5.6 IS, Canon EF 20-35mm *f*/4-5.6, Kodak Ektachrome E100SW

ISTANBUL

It's exotic, yet sophisticated. Its suburbs are sprawling, yet its heart is quaint. Where east meets west, Istanbul is the international gateway to the remainder of the country, but like no other part of the country. Sultanahmet is the old town and the most picture-worthy section of Istanbul and includes the iconic Aya Sophya and the Blue Mosque (above), along with the crowded and clamorous covered market, the classic wooden buildings bearing Ottoman adornment, and the intricate mosaic walls of the Topkapi Palace Harem quarters.

There are plenty of guide books to acquaint you with the sights and history of this grand city. The point here is to alert you to some tips of interest to photographers. Particularly in the old city around tourist sights and carpet stores, the peddlers and merchants are, shall we say, enthusiastic, though not as threatening as they may be in other countries. With a fine piece of "advanced amateur" camera equipment around your neck, you're wearing the medallion of affluence recognized around the world, and your pocketbook is deemed to be as deep as your lens is long. Expect to attract more than your share of attention.

Many of the postcard views of the old city have been made from the air. For the ground-bound, one of the best views is from the Galata Tower, across the Galata bridge in the Beyoglu section. Any cab driver can take you there, and there's a fee for ascending this free-standing turret. During the cold weather months, citizens burn coal for heating, which serves to veil the city in a smoky haze that makes sunrise and sunset a very orange affair. At other times of day, a polarizing filter is essential to cut through this soiled atmosphere.

There's an advantage to the cold season, when leafless trees provide a charcoal-stick complement to the white masonry of the Blue Mosque rather than hide it behind the full growth of summer green. After dark, ISO 1000 film extends your camera's workday to nighttime street scenes.

Canon A2, EF Canon 28-135mm *f*/4-5.6 IS, Kodak Ektachrome E100SW (above), Fujichrome 1000 (right)

is inert. There's little to contrast or decorate or conflict with the pure shapes and earth tones of the landscape.

Thus, the color of light becomes critical to exaggerate the pink folds and russet cliffs or bring a blush to the khaki and tan spires. The light can come from a rich red sunset or a warm sunrise. It can be brilliant from a break in blue storm clouds. It can be polarized by a filter to darken a backdrop sky and sharpen the contrast between landscape shapes. In short, Cappadocia is a landscape that begs to be photographed. It's a stroll through a natural sculpture garden of infinite possibilities that have yet to be overexposed by the world's landscape and travel photographers.

How To Get There

General Information: Turkish Tourism Office, 1717 Massachusetts Ave., NW, Washington, DC 20036, (202) 429-9844, www.turkey.org/turkey, e-mail: TourismDC@aol.com.

Airlines: At the time of our trip, travel between Paris and Istanbul was the least expensive of the major European gateways, as low as $160 for coach round-trip. Inside Turkey, Turkish Airways provides daily service between Istanbul, Kayseri (Cappadocia) and Izmir (Efes). **OP**

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Hot Gear

In A Cold Environment

The new Canon EOS 3 SLR and EF 100-400mm zoom perform beautifully in polar bear territory

Text And Photography By George Lepp

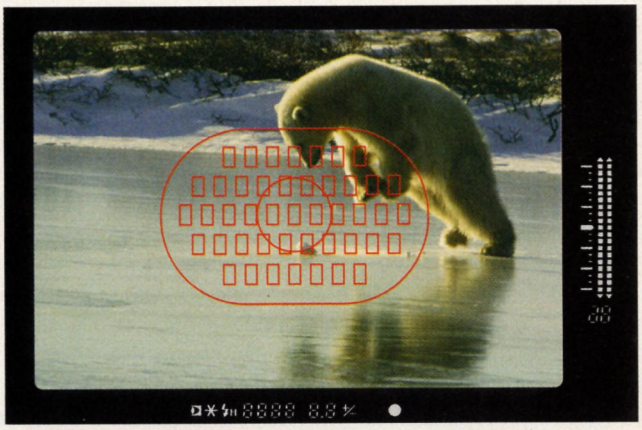
When Canon first showed me the new EOS 3 camera and EF 100-400mm Image Stabilizer lens, I was planning a trip to photograph polar bears at Churchill, Manitoba, Canada, with International Wildlife Adventures. What a perfect place to test a new camera in the worst field conditions. Subjects like polar bears, arctic foxes, willow ptarmigan and snowy owls would be perfect for putting the 100-400mm IS lens through its paces. With outdoor conditions well below freezing and blowing snow, you find out quickly how user-friendly and durable a camera really is.

Canon was able to get the camera and lens into my hands a couple of days before the trip, and I quickly exposed a number of rolls to check exposure and basic sharpness of the combination. Everything tested beautifully. I'd never advise leaving on an important photographic shoot with unfamiliar equipment, but this was a special case. Believe me, I sat down with the camera and checked every function and button and packed the camera manual in my bag for later reference.

The latest cameras from major manufacturers are already very sophisticated, but the EOS 3 is a major evolutionary step—a camera that works

faster and more efficiently. Canon positioned the EOS 3 just below the flagship EOS 1N and above the more consumer-oriented A2E (EOS 5).

Polar bear land offers numerous challenges to any camera system. The first is the harsh environment. Photographing from Tundra Buggies means subjecting equipment to temperatures from just below freezing down to zero degrees F for up to seven hours at a time. This taxes batteries as well as camera mechanisms. The EOS 3 has three choices for power. One is the basic camera, with a 2CR5 lithium battery, not the best choice for cold weather. The second is a PB-E2 Booster, with an eight-battery insert. For cold conditions, I'd use rechargeable AA NiCd batteries for excellent results between evening recharges. The third power source is an NiMH battery insert (it comes with a recharger) that gives the maximum seven frames per second. At no time did I have a mechanical problem due to the cold. At one point, I spent more than an hour with the camera at temperatures just above zero degrees F. While the field conditions didn't faze the EOS 3, I can't say the same for me. I repeatedly had to thaw out my hands on the Tundra Buggy heater.



Red of display is for illustration purposes only

The combination of Canon's new EOS 3 and the EF 100-300mm Image Stabilizer zoom lens fared marvelously in the freezing environment of Churchill, Manitoba, Canada. The zoom's wide telephoto focal range captured distant scenes and allowed super close-ups, all without having to change lenses or wrestle with a tripod.

ALL IMAGES: Canon EOS 3, Canon EF 100-400mm *f*/4.5-5.6L IS USM, Kodak E100S, E200

Autofocus can add to the number of good photographs when the action heats up, your eyes give out or the conditions just make accurate focus difficult. The EOS 3 takes Eye-Control to a new level. There are 45 focus points in a marked oval in the center area of the viewfinder. As the photographer looks at a point in the oval, the small square focus point at that location lights up.

I used Eye-Control for all of the 100 rolls of film that I exposed on the polar bear project. The fact that I wanted to use it, and found it to be an advantage, is proof to me that it really works. Often, I'd have more than one bear in my viewfinder, and having the instant choice as to which bear would be the focal point was very useful. I found myself framing the whole image and then look-

Canon EOS 3 Specifications

Camera Type: 35mm Single Lens Reflex
Lens Mount: Canon EF mount
Focusing: AF/MF, Area AF with 45 focusing points
Autofocus Type: TTL-AREA-SIR with a CMOS sensor
Exposure Metering: TTL 21-zone Evaluative metering, Partial metering (8.5%), Center spot metering (2.4%), Spot (linked to focusing point), Multi-spot metering, Center-weighted
Exposure Modes: Program, Shutter speed-priority, Aperture-priority, Depth-of-field, E-TTL program flash, Manual, Bulb
Exposure Compensation: ±3 stops in ⅓-stop increments
Shutter Speeds: 30 to 1/8000 sec., plus Bulb
Film Speed: DX-coded ISO 25 to 5000; manual ISO 6 to 6400
Viewfinder: Eye-level pentaprism; 97% coverage vertically and horizontally
Depth-Of-Field Preview: Yes
Film Transport: Single-frame; continuous up to 4.3 fps, 7 fps with Power Drive Booster; multiple exposures
Built-In Flash: None
Flash Sync: 1/200 sec.
Self-Timer: Electronically controlled with 10- or 2-sec. delay
Power Source: One 2CR5 lithium battery; Power Drive Booster PB-E2, 8 AA alkaline, NiCd or lithium batteries or NiMH Pack NP-E2; Battery pack BP-E1, 2CR5 lithium battery and 4 AA alkaline or NiCd batteries
Dimensions: 6.3x4.7x2.8-inches
Weight: 27.5 ounces
List Price: $1,900 (body only)
Contact: Canon USA, Inc., (800) 652-2666, www.usa.canon.com

ing at a specific point, like the eye of the bear, to place the shallow depth of field exactly where I wanted it.

Only once or twice was the autofocus rendered ineffective due to a lack of contrast in the subject. This is a great improvement over autofocus systems of the past. Considering we were photographing white bears against white snow, sometimes in a snowstorm, the camera did a better job than my eyes could ever have done.

Canon has made a few changes to the placement of controls on the EOS 3 from other EOS cameras. Most notable are the moving of the motordrive speeds and auto-exposure bracketing from the side-wing door to the top of the camera, and the placement of full camera controls on the vertical grip of the optional PB-E2 Power Drive Booster. There's now a main dial, AE lock button and focus point selector on the vertical grip.

Speaking of the Power Drive Booster (PB-E2), seven frames per second is possible when the optional Nickel-Metal Hydride Pack (NP-E2) is used. I found that even in single-frame mode the quick response of the camera to the next frame was amazingly fast. If you have the Power Booster from your EOS 1N, it will fit the EOS 3, but you won't have the full seven fps nor be able to use the NiMH pack. Contrary to what some experts would advise, I had no problems using the motordrive at all speeds in the cold weather. At temperatures below zero degrees F, it may be a different situation, as the film becomes more brittle.

The flash system on the EOS 3 is improved to the point that I'm coming up with photo projects that can incorporate the many new features. The Speedlite 550EX allows sync speeds beyond the normal 1/200 sec. (Flash Mode, or FP), but keep in mind that once you use a shutter speed faster than 1/200, you lose a percentage of the available power. The flash in FP mode is actually a constant light source made up of many flashes for the duration of the shutter speed chosen. You can sync the flash all the way up to 1/8000 sec., but there will be very little light available from the flash during the short exposure times. Fortunately, we generally don't need much power for fill-flash, and speeds to 1/1000 should be very usable, depending on the speed of the film and reflectance of the subject.

Another great feature on the 550EX and EOS 3 is a modeling light capability. By pressing the depth-of-field button on the EOS 3 when the flash is ready, a one-second constant flash at 70 Hz gives the photographer an idea of how the light from the flash will appear on the subject. I've used this with the Project-A-Flash to check if the projected light is properly hitting the subject.

The really intriguing capabilities of the 550EX are the wireless slave features. Imagine being able to place several flashes around your subject and having them all fire with auto TTL exposure and not needing cords between the flashes. Let's take it one step farther and have different light ratios set at each flash. What if we could have a transmitter at the camera that controls the flashes and even allows us to change individual flash output from the camera? The Speedlite 550EX does all of this with the EOS 3 (many of these features are also possible using the Elan II/IIE, Rebel G and EOS IX cameras). I have some ideas for hummingbird photography that will utilize these features.

Another improvement that comes with the EOS 3 is the new remote switch connector. EOS users have always disliked the finely threaded connector for the remote cord. Once again, Canon has listened and changed the connector to a quick and positive plug

(Cont'd on page 114)

Photographer: Tracy Brooks

COLD, WINTER WINDS ARE NOT ENOUGH TO PENETRATE THE WOLF'S THICK COAT.

IF ONLY THE SAME WERE TRUE OF BULLETS.

Nearly 200 years ago, more than half a million gray wolves roamed North America. Today, that number has plummeted to less than 12,000. But with your help, places like Mission: Wolf can continue their efforts to ensure the gray wolf's greatest struggle for survival is natural, not man-made. Please write Mission: Wolf at P.O. Box 211, Silver Cliff, CO 81249 or call (719) 746-2919.

Mission: Wolf

Photos That Make An Eco-Difference!

Combine technology with biology to get better wildlife shots and save the environment

Text And Photography By B. Moose Peterson

Earlier this year, the tenuous nature of wildlife's right to live became clear with an odd bit of governmental communication reported by the Associated Press. Interior Secretary Bruce Babbitt told Representative Jerry Lewis (R, California) that he'd make sure the emergency designation of the San Bernardino kangaroo rat as an endangered species "does not unduly burden local residents."

Lewis had argued that the endangered species designation would actually harm the local economy and questioned whether subspecies like the kangaroo rat merit protection. "I don't want to say a rat is a rat is a rat," Lewis said, "but wait a minute."

Wait a minute?! We've already lost one kangaroo rat species to extinction and have five more in the bullpen here in California. What are we waiting for? It's time to get angry, time to get active, time to get out the camera and film. We can make a difference.

Photography is so much more than apertures and shutter speeds. I was fortunate enough to be graphically shown the power of photography on the general public from the very beginning of my run in wildlife photography. Our first published article was on a little known bird, the endangered least Bell's vireo. We dramatically demonstrated how photography can positively affect the public. A gentleman who had read our article saw the vireo's habitat being bulldozed and took action.

We haven't looked back since, pursuing our goal of educating the public as to their wild heritage through our photography (as a family, my wife and sons included).

The plight of California's wildlife has been an important part of our career. A call to a friend at California's Department of Fish & Game back in 1988 provided us with a contact for photographing the giant kangaroo rat, which would change our lives. What was originally thought to be a simple outing to briefly photograph an endangered species turned into an ongoing project now a decade long, photographing and crusading to protect California's grasslands and the species calling it home.

Kangaroo rats are unique little critters that play vital roles in their habitats. The giant kangaroo rat is a

A pair of San Joaquin kit fox pups. Sometimes a single photograph can do more to convince people that a species needs to be saved than a thousand academic studies.
Nikon F4E, Nikkor 400mm *f*/2.8, Agfa RSX 100

Photography has the power to sway minds and dispel myths. When the San Bernardino kangaroo rat was slated to be removed from the endangered species list because "a rat is a rat is a rat," B. Moose Peterson brought his camera to bear on the issue. Photographs like these are instrumental in telling the story of animals that are key members of an ecosystem upon which we all depend.
KANGAROO RAT: Nikon F4E, Nikkor 75-300mm, two SB-24 flash, Agfa RSX 100; LIZARD: Nikon F4E, Nikkor 300mm *f*/2.8, PK-11A extension tube, Agfa RSX 100

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magnificent creature the size of your fist. With its long tail, its length can be as great as 14 inches. Kangaroo rats propel themselves kangaroo-style as their name suggests. When being pursued by a predator, they can achieve amazing speed. Their cornering is also incredible as they use their long tails as a rudder, enabling them to change direction in midair by 90 degrees.

These rodents live in colonies made up of individual precincts. A precinct is the home for one individual and may cover a wide area up to many feet in diameter. Nocturnal creatures, when out at night—especially in the spring—they're busy mowing down the grasses on their precinct. The reasoning for this behavior isn't completely understood. It could be for the sheer survival need to harvest, ripen and store seed; it could be to remove the grass cover so they may see any predators coming their way.

The industrious activity of the giant kangaroo rat in its desert-like habitat is quite extensive. Living mostly now in the southwest corner of the San Joaquin Valley in California, their nighttime activities serve more than just themselves. You see, the rodent is a keystone species, which means that other creatures depend upon it for their own survival. That astounds me since these creatures are so small!

Sharing the world of the giant kangaroo rat is the blunt-nosed leopard lizard. A striking creature that can grow as long as a foot, the lizard shares with the kangaroo rat not only its home, but also endangered species status. In the spring, the female's bright orange flanks drive the males wild. When it comes to finding a home and laying their eggs, the lizards depend on the burrows dug by the kangaroo rats. Further, the lizards eat insects attracted to the area by the plants the rodents are tending.

Another creature in this story is the San Joaquin antelope squirrel. It's also endangered, although only state-listed. The squirrel also depends on the burrows created by the giant kangaroo rat (at least in the Elkhorn Plains, where the study I've been associated with is located). The antelope squirrel gives birth and hibernates in those burrows along with the leopard lizard and the seed stores of the kangaroo rat. I'd love to be able to shrink myself and venture through the underground burrow to see all that activity!

One might think of that as enough to be granted keystone species status, but the giant kangaroo rat still has one last role—truly its last role—as prey for the endangered San Joaquin kit fox. Not much bigger than an average-sized house cat, the kit fox is a favorite of mine. I've spent countless weeks at a den site marveling at and photographing the antics of both pups and parents.

The challenge of really photographing the life history of this unique world is what it's all about for me. Our first outing to see and photograph the giant kangaroo rat set the stage for the challenges of photographing these small, nocturnal mammals. The biologist with whom we worked told us that to photograph them, he'd put a flashlight between his legs, point the light on the rodent, focus, figure out flash expo-

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sure and then take the photograph. I don't know about you, but that wasn't a workable solution for me.

I was so fortunate to start this project with the advent of TTL flash. The first time out, I went with a Nikon F3, which made things only a tad better than the flashlight-between-the-legs method. It was a slight advance because, even though I still had to shine light on the subject to focus, the flash exposure was taken care of for me. Now I use the Nikon F5 because its faster autofocus makes life very simple. In all honesty, the technology to photograph a kangaroo rat is now as simple as point and shoot. With the help of a small penlight attached to my flash arm (from Really Right Stuff), a Tokina 400mm *f*/5.6 and the F5, I just sit and shoot the nighttime fun!

But, before you can photograph the little creatures, you have to find them. In North America, kangaroo rats can be found in nearly any desert-type habitat. Once there, finding them simply takes a little daytime looking for holes—burrow entrances where the kangaroo rats live—with no spider webs across the entrances. You might find the burrows plugged with dirt as that's how the kangaroo rat closes its door to predators such as snakes.

Once you find an area with promising burrows, return with sterilized bird seed (so you don't introduce a foreign plant into the ecosystem). Put out four or five small piles of seed three or four feet apart. With that done, go away and come back a few hours later. Check the piles; if there's a kangaroo rat around (or possibly a mouse), the pile will be severely dented or gone altogether. You now have your subject. With those two simple things—combining technology with biology—you can safely and effectively photograph kangaroo rats or any other small, nocturnal mammal.

When our photograph of the giant kangaroo rat was published in the Canon Endangered Species ad in *National Geographic*, the biologist with whom we worked told us later that that one photograph did more to help the species than all the years of protection up to that time. There are no words to describe the feeling such a statement brings. If the rewards of safely and successfully photographing a creature weren't enough, this surely was!

This is an opportunity available to all who take up the cause. While I'll never photograph to my satisfaction all the creatures in California needing help in my lifetime—it's unreasonable to think we can get the public to spend a night in the habitat of every endangered species—we do need to take them there in our photographs. I think of the possibilities an army of photographers could do, combing the world, focusing their efforts and lenses on these creatures in peril.

It's said a photograph is worth a thousand words; I hope you scream volumes with yours! OP

***B. Moose Peterson** was recently awarded the John Muir Conservation award for his efforts on behalf of California's wild heritage. Moose and his wife, Sharon, publish a quarterly journal. Find out more about this and other photo tips at www.moose395.net.*

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First Take!

Nikon F100

A new professional SLR from Nikon is the bridge between the N90s and the F5

By Graeme Fordyce

Metering Options
3D Matrix Meter, Center-Weighted Metering, 5 Spot Meters (1%)

Flash System
5-Segment TTL flash sensor and 3D Automatic Balanced Fill-Flash capability

LCD Panel
Shows all vital shooting information; can be illuminated for low-light viewing

Sophisticated Metering
10-segment 3D Matrix Metering evaluates a scene for brightness, contrast, selected focus area and distance and compares to a database of 30,000 actual scenes

Flexible Operation
Programmed Auto, Shutter-Priority Auto, Aperture-Priority Auto or shoot full manual exposure

Exposure Compensation
±5 stops in ⅓-stop increments

Auto-Exposure Bracketing
± ⅓ to 1 stop

Focus Area Selection
Auto or manual among five focus areas (on camera back)

Construction
Strong, lightweight magnesium alloy

Nikon F Mount
Compatible with all Nikkor lenses

Depth-Of-Field Preview Button

Fast Continuous Shooting
Shoot up to 4.5 frames per second (and up to 5 fps continuous with the Multi-Power High Speed Battery Pack)

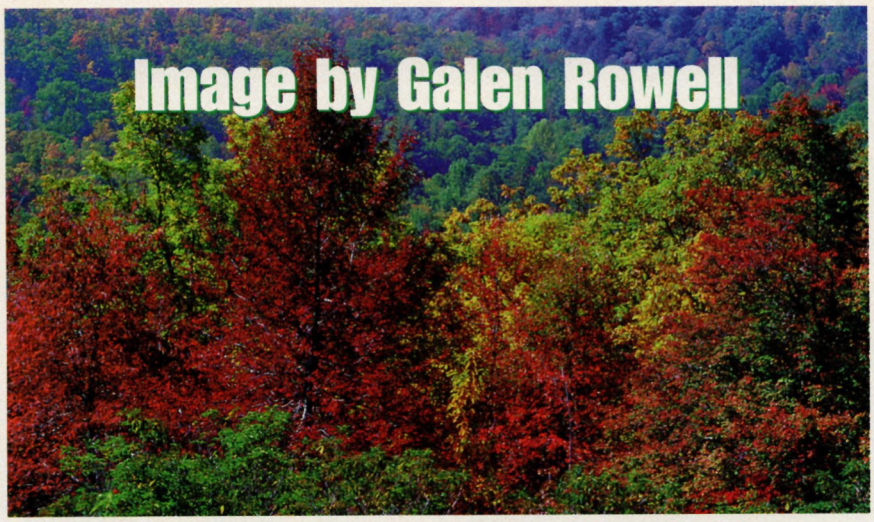
Autofocusing
Dynamic Autofocus with Focus Tracking and Lock-On Autofocus to keep moving subjects in focus even if momentarily blocked from view

Custom Functions

1. Auto film rewind **2.** ½ or 1 EV steps for exposure control **3.** Bracketing order **4.** Autofocus activated when shutter button is lightly pressed **5.** DX reading error warning **6.** Focus area selection **7.** AE lock when shutter button is lightly pressed **8.** Auto film loading when camera back is closed **9.** Dynamic AF mode in AF-S **10.** Dynamic AF mode in AF-C **11.** Auto-Exposure/Flash Exposure bracketing **12.** Command Dial functions **13.** Use either dial for exposure compensation settings in P, S and A modes **14.** Multiple exposure **15.** Time delay for auto meter switch-off **16.** Self-timer duration **17.** LCD illumination with auto meter switch **18.** Data imprint on frame #0 (with MF-29) **19.** Aperture setting during zooming **20.** Shutter-release indication via self-timer LED **21.** AE-L/AF-L button **22.** Aperture selection possible via lens ring

Nikon F100 Specifications

Camera Type: 35mm Single Lens Reflex
Lens Mount: Nikon F mount (with AF coupling and AF contacts)
Focusing: AF/MF with five focusing points
Autofocus Type: TTL phase detection, Multi-CAM1300 autofocus module
Exposure Metering: TTL full-aperture exposure metering system; 3D Matrix Metering, Center-Weighted Metering (75% of meter's sensitivity on 12mm diameter circle) and Spot Metering (approximately 1% of frame)
Exposure Modes: Programmed Auto, Shutter-Priority Auto, Aperture-Priority Auto, Manual
Exposure Compensation: ±5 stops in ⅓-stop increments
Shutter Speeds: 30 to 1/8000 seconds, plus Bulb
Film Speed: DX-detected film speed from ISO 25 to 5000; manual setting from ISO 6 to 6400
Viewfinder: Fixed eye-level pentaprism; built-in diopter adjustment; 96 percent coverage
Depth-Of-Field Preview: Enabled with depth-of-field preview button
Film Transport: Automatic single-frame advance; continuous up to 5 fps with Multi-Power High Speed Battery Pack MB-15; multiple exposures
Built-In Flash: None
Flash Sync: 1/250 sec.
Self-Timer: Electronically controlled with 10-second delay
Power Source: Four AA battery holder provided; optional 3V lithium battery holder; optional Multi-Power High-Speed Battery Pack (for six alkaline or lithium batteries or one NiMH battery)
Dimensions: 6x4.4x2.6-inches
Weight: 27.5 ounces
List Price: $1,620
Contact: Nikon, Inc., (800) 645-6687, www.nikonusa.com



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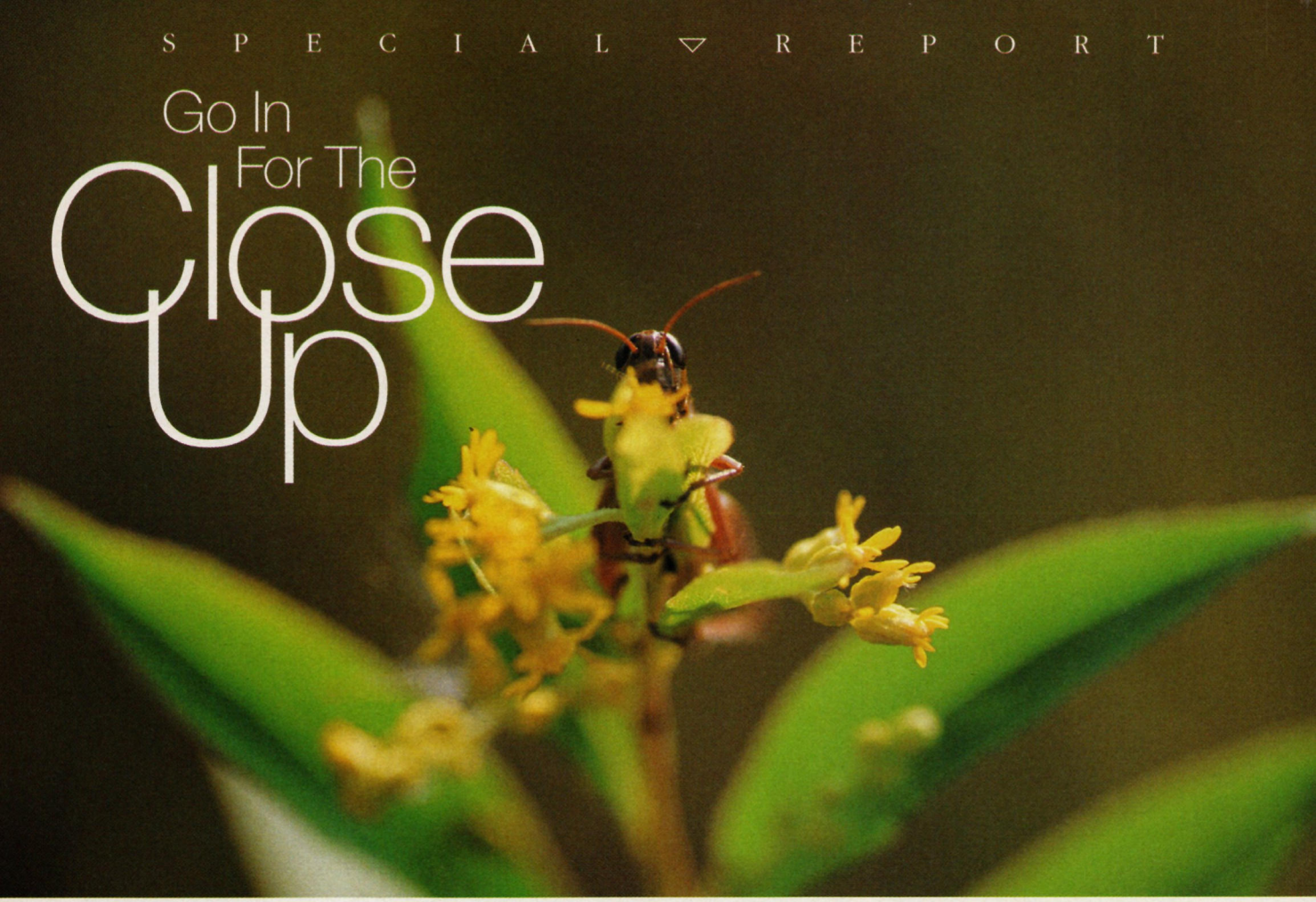
Go In For The Close Up



Sigma's new EX 105mm Macro offers some great possibilities for special photos

Text And Photography By Rob Sheppard

Close-up photography has a certain impact because it shows a view most people don't see, including most non-outdoor photographers. Kodak once did a study of general photography and found that very few people photograph closer than five feet from the subject and even fewer, less than two feet.

What that means to everyone who loves the outdoors is that close-ups become automatically interesting photos to the average person. Your audience, whether personal or professional, may be bored with another "pretty landscape," but they'll usually study a close-up, especially a macro shot, with more attention.

The terms "macro" and "close-up" are often used interchangeably, and to be honest, the definitions have never been fully standardized. Close-ups usually refer to any photograph of a subject that requires you to get "close up" to the subject, typically within three feet or less with standard focal lengths.

Macro shots are mostly defined by the very close close-up, showing details of our world that aren't readily seen by most people. Technically, macro is often defined as reaching in for a 1:1 shot, meaning that the subject in real life is the same size as the image on the film (which will then be bigger once enlarged or projected). No matter how macro is defined, any lens that gets you close enough to see the world in "macro" will open up whole new possibilities for photography.

Sigma's new EX 105mm *f*/2.8 Macro does exactly that. I love exploring old fields, especially in the Midwest, where I'm from. Those fields don't make for the most exciting landscapes (no matter what the light is), but they always offer tons of close-up shooting opportunities. This lens made it great fun to spend hours in areas no bigger than a couple of football fields (and, yes, I really did—I find it very exciting to explore this close-up world through a short macro telephoto lens).

And the results were immensely satisfying. This is a very sharp, crisp lens for close-ups. I could see every hair on the bumblebees I shot. Bumblebees, by the way, are an ideal subject for a 105mm macro lens. The slight telephoto focal length allows you to back off a little from the subject, while still getting extreme close-ups (you could shoot bees with a 50mm macro, but you'd literally be right on top of them, something I can't recommend).

Photographing bees this close (about 12 inches away) is actually quite exciting. First, you're close enough to sense their activity (the buzzing, the movement), which gives a little adrenaline rush, since you know stings are possible. Second, they move constantly, keeping you moving and "hunting" for the shot. They can be as challenging to capture on film as bigger wildlife.

Be prepared to take lots of photos because when you're this close, many of them will miss key focus points. Like most modern lenses, this Sigma macro is an autofocus lens, but autofocus is less valuable for extreme close-ups. It's often fine for static subjects, like wildflowers, but because depth of field is so very narrow (measured by small fractions of an inch) up close, it's very easy to miss the most important part of a subject.

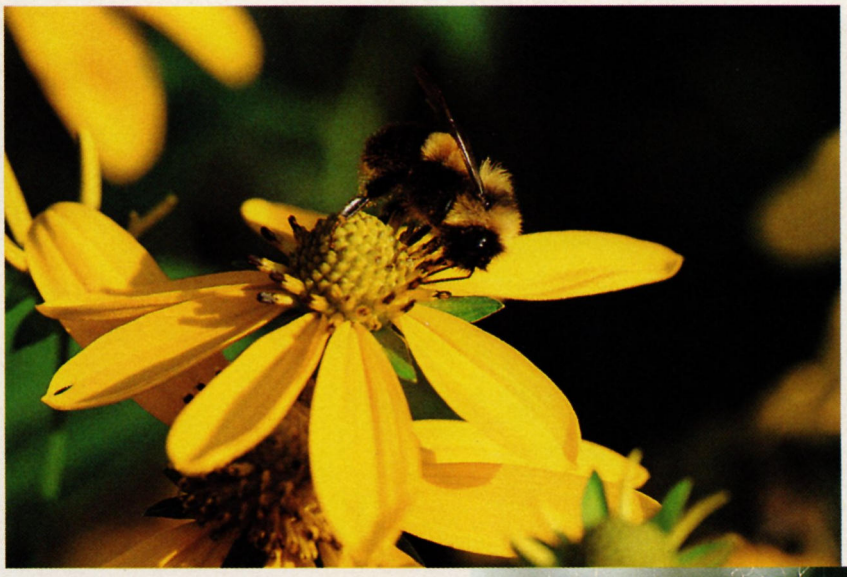
Focus on a bee, for example, is great when the head and eyes or wings are sharp, but looks awfully poor if the sharpness is on its rear. You're better off shooting manually in these conditions and moving the camera to keep the moving critter in focus.

For standard distances, the EX 105mm autofocuses quite well. It has two interesting focusing features: a non-rotating front lens group so you can use polarizers and graduated filters, and a mechanical design that allows autofocus without moving the focusing ring (which makes the lens easier to hold). Sigma says the lens has a rugged mechanical construction to make it durable in the field—in my field work, it felt solid and smooth, so I believe it.

This lens also makes a fine, all-around, short telephoto lens. The fast *f*/2.8 maximum aperture makes it easy to handhold, plus, the 105mm focal length is ideal for portraits. Combine those millimeters with *f*/2.8, and you'll get a very pleasing out-of-focus background for portraits and other subjects. One of the great joys of a true macro lens is the ability to shoot at a distance one moment, then shoot a macro shot the next, without changing any lenses or accessories. With the EX 105mm, you can count on both shots to be very sharp.

The lens is relatively compact for a macro lens, measuring 2.9x3.7-inches and weighing just under a pound. List price is $689 with hood and case. It fits Canon, Minolta, Nikon, Pentax and Sigma SLRs.

For more information, **contact:** Sigma Corp. of America, (516) 585-1144. OP



You really can explore a different world when you go in for the close-up. Sigma's new EX 105mm f/2.8 Macro is ideal for such photography as it allows continuous focusing down to 1:1 without accessories. A very sharp lens, the Sigma 105mm does this close-up work at more of a distance (compared to a 50mm lens), so you don't have to be right on top of such tiny wildlife as bees and spiders. Still, even at 12 inches away, these close-up subjects can get the adrenaline going.

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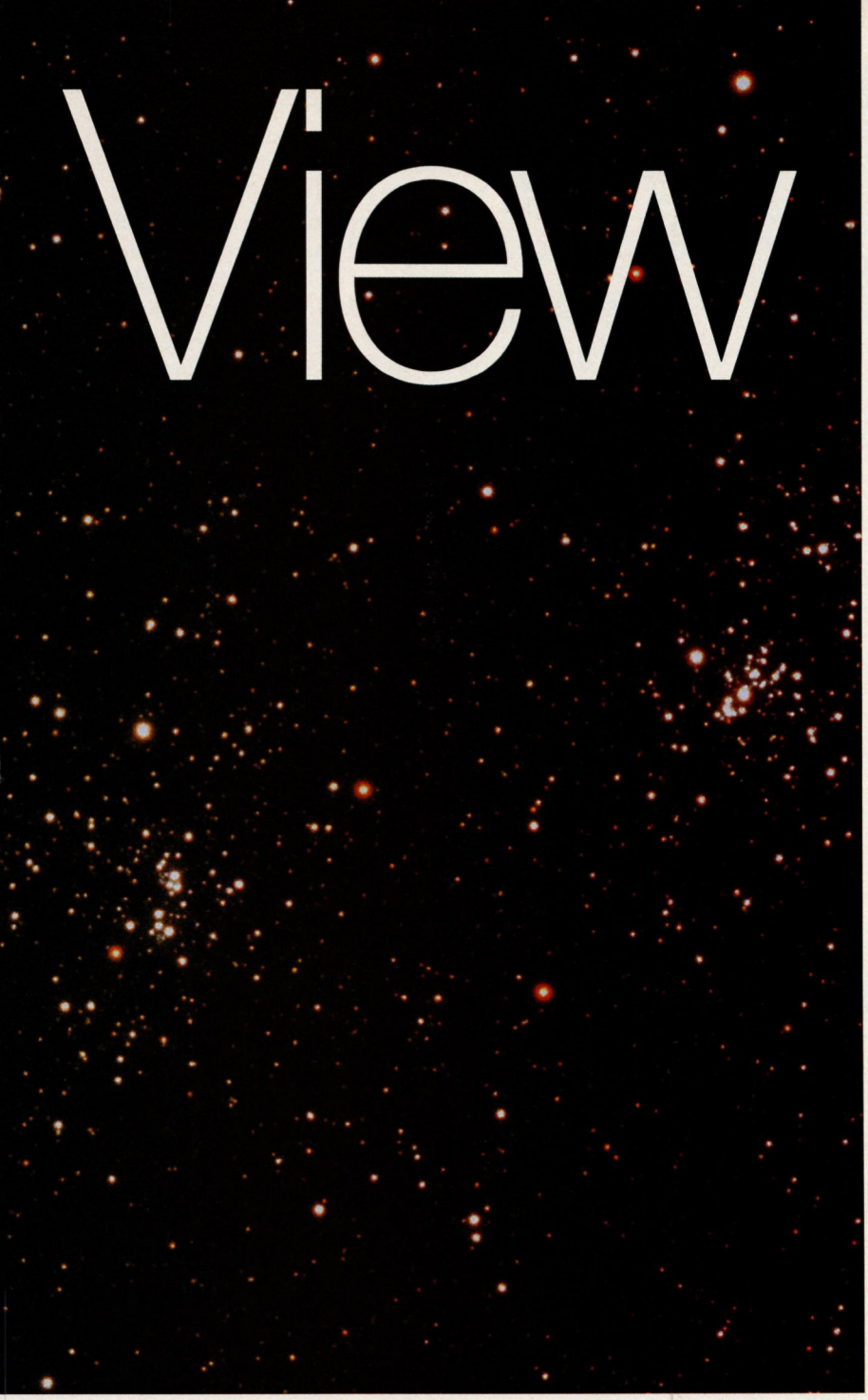
Cosmic

Make the setting sun the beginning of your photographic adventures, not the end

Text And Photography By Christopher Robinson

View



Astrophotography presents a new universe of photographic opportunities. Follow a rising moon to explore the celestial landscape—you'll gain both a new perspective of photography and a finer understanding of our place among the stars.

ABOVE, LEFT AND RIGHT: The Moon; the Double Cluster in Perseus. LEFT: The Pleiades.

When I was a little kid, my father would take the family to the Outer Banks of North Carolina every August. We spent two weeks on a small island that hadn't been discovered by the mobs that made Virginia Beach a summer boom town. In the evenings, we'd don a layer of mosquito repellent and lie out on the beach looking at the stars. The whole of the Milky Way stretched across those dark skies. That was the beginning of my love of the cosmos.

Now, as a photographer and outdoor lover in Southern California, I love to camp for the weekend in the nearby desert areas. For most photographers, the setting sun means the last exposures are being made. For me, it's just the beginning. Welcome to the realm of astrophotography.

The bounty to be seen in the night sky is at least as rich as what you can see on a perfect day, and modern equipment makes it fairly simple to take inspiring photographs. Amateur astronomy is flourishing around the world.

The relatively new Meade ETX is a great example of the kind of high-quality, low-cost instruments you can find. The ETX is a great scope. It's compact, lightweight, easy to use and has high-quality optics. Because of its diminutive size, the scope is a welcome travel companion; its small carrying case fits into your car without difficulty. Its Maksutov-Cassegrain optical design has proven itself among the best ever developed. This design incorporates a lens and a mirror so you get a very compact, but powerful instrument.

Heading out for a day of photography, I tossed the scope into the trunk of my car where it sat happily all day. As the light began to fade, I pulled the scope out of the car and set it up in anticipation of an evening

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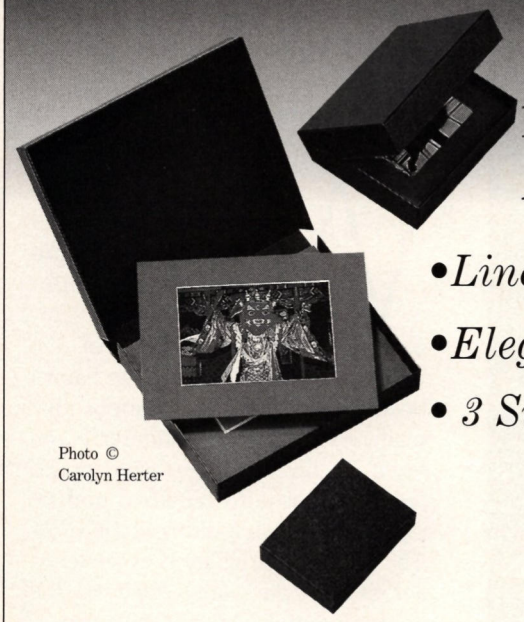

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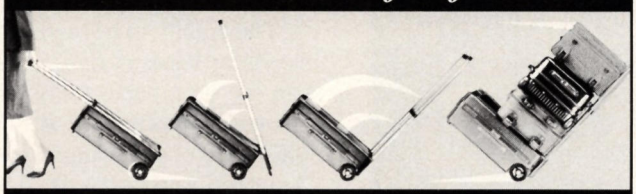

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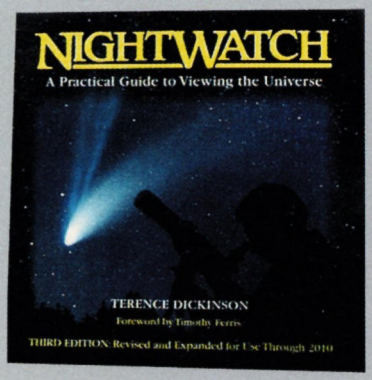
of beautiful views and photographs of the night sky.

The setup went extremely fast. The three legs were attached to the motorized base, and the scope was set on a folding table to acclimate (it helps any large optical system such as a telescope to have its temperature equalize so all of the individual lenses or mirrors stop expanding and contracting). While the ETX was resting, I pulled out a Nikon FM-2 and collected a couple of eyepieces and the requisite adapters to hook the camera up to the scope.

There are two broad categories of objects you can choose to observe and photograph—objects in our solar system, such as planets, comets and the moon, and objects outside of our solar system. These deep-sky objects include galaxies and nebulae and clusters, among other things.

A 35mm camera is easy to attach to an amateur telescope through a device called a "T" adapter. The adapters are specific to particular brands of cameras. The other key to taking



Nightwatch

Terence Dickinson's new edition of *Nightwatch* is an excellent resource for aspiring astronomers and astrophotographers. There are sections on choosing and using a telescope as well as information on finding your way across the sky.

For more information, **contact:** Firefly Books, Ltd., (203) 222-9700.

photographs of the night sky is to have your telescope "track" the movement of the sky (it's actually the movement of the earth as it rotates that makes the sky seem to move). If your scope doesn't track the stars as they traverse from east to west, you'll end up with star trails instead of sharp photographs. This is another area where the Meade ETX shines, as it has a built-in motor-drive to follow the stars.

Like most things in photography, getting pictures of the night sky has its own challenges. With practice, however, you can start to photographically probe the depths of the universe. Before you run, though, you have to walk. I suggest photographs of the moon.

The moon is our closest natural satellite, and it's an incredible place. Just taking photographs of the moon in its various phases will deepen your appreciation of it. Through the Meade ETX, you can use any film you like and get good results. Even if you use 100-speed film, you probably won't use a shutter speed slower than 1/60 sec. That's because your exposure of the moon will almost always be 1/ISO at *f*/16. You might depart from that exposure to accentuate the shaded part of the moon, which is illuminated by "earthshine," or maybe during an eclipse.

Personally, I love photographing the moon when it's little more than a sliver. At that phase, the shadows cast heighten the detail on the lunar surface. The full moon, on the other hand, gives you a great view of the surface features as a whole. When you're ready to move on to deep-sky objects, you can have fun training the scope on a star cluster such as the Pleiades. Star clusters are easily found with the help of a basic star atlas (I use the *Cambridge Star Atlas*). Of course, star clusters are much dimmer than the moon, so you'll be making a much longer exposure. Using a fast color-negative film will be very helpful. Even with an ISO 800 film, you'll be making exposures of 45 minutes and longer. The ETX's tracking mount makes this fairly straightforward. Even if your first images don't match the ones you see in some of the astronomy magazines and books, stick with it. With some practice, you'll see fast improvement.

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Check out the radical work of master windsurfing photographer D.W. Hollenbeck

Wind, Wat

By Christopher Robinson / Photography By D.W. Hollenbeck

Photographer D.W. Hollenbeck has a talent for finding the decisive moment. Now, that might sound a bit trite, but when you consider that he's often shooting action that's moving at some 40 mph, the decisive moment doesn't last all that long. Any sports-action photography demands that the photographer be able to see and work very fast. Hollenbeck has the added challenges of working around water in windy conditions almost all the time. To say it's not easy to do is a serious understatement.

Windsurfing is a radical combination of sailing and surfing. It combines a large, high aspect-ratio sail and a modified surfboard. The diminutive board has a very small wetted surface so it has little drag. Combined with the powerful sail, you end up with a rocket, and it has several different personalities, depending on the type of water. In the Outer Banks of North Carolina, the flat sounds and consistent breezes are ideal for high speed. The topography of The Gorge, which is part of the Columbia River in Oregon and Washington, creates a wind funnel effect that can punish individuals and their equipment. Then there are the notorious big waves of The Jaws in Maui, Hawaii. In that massive surf, windsurfing is equal parts exhilaration and survival. Freestyle windsurfers launch their boards off of wave tops and perform aerobatic maneuvers that seem right out of a circus trapeze act.

Hollenbeck has combined his love of sports-action with his love of photography. His interest in photography was sparked by his father, who was an avid amateur. Sensing the interest in his young son, Hollenbeck's father encouraged him by giving him a camera. The younger Hollenbeck's love of photography only grew.

Capturing the many faces of such a fast and dynamic sport on film takes more than a keen sense of photography—it requires a deep understanding of the sport itself. Hollenbeck is now at the forefront of windsurfing photography. His images contain the essence of extreme action.

After attending the Brooks Institute of Photography in Santa Barbara, Calif., for two years, Hollenbeck became a little disen-

er, Action!

OPENING SPREAD: There's no beach quite like the Jaws on Maui. Catching the action there, Hollenbeck used a 600mm lens combined with a 1.4X teleconverter. THIS PAGE, TOP: For photographing windsurfing action, the Gorge on the Columbia River is a perfect location because you get a colorful green background instead of a washed-out blue sky. BELOW, LEFT: By knowing the sport, you can predict the action and get the perfect moment like this. BELOW, RIGHT: Sports like windsurfing are great for photographers, thanks to the combination of dramatic action and colorful gear.

ALL IMAGES: Canon EOS 1N, Canon 600mm with 1.4X teleconverter, Fujichrome Velvia, Gitzo tripod and head

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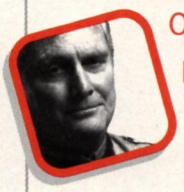

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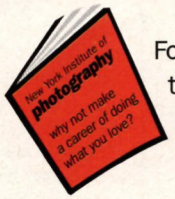

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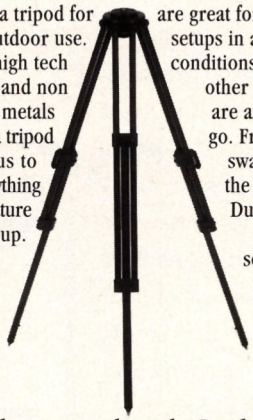

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chanted with the curriculum. He was primarily interested in sports photography, which wasn't a big part of Brooks' program then. He left school to become a professional photographer in the late 1980s. At the time, his goal was to combine his love of skiing with photography to make a living as a ski photographer in Vail, Colo. Shortly thereafter, he sold his first photographs to *Men's Health*. The image was used as a spread in the magazine and Hollenbeck's career was on its way.

In addition to being an expert skier, Hollenbeck became a world-class windsurfer. He has always been a competitive sort and, soon after falling in love with windsurfing, he started to race and compete in freestyle events. That experience has been invaluable to him as a photographer. Because he has an awareness of exactly where the action will be, he's always ready for the shot.

Hollenbeck shoots the action on the water from a variety of different perspectives. He tries to keep the images fresh. In most sports-action, the difference between a good photograph and a great photograph is that great images always have a unique look—they're fresh.

Among the tactics Hollenbeck uses to catch the action on the water is to shoot from cliffs, the beach, helicopters, boats and from the water itself. He uses a Canon EOS 1N for all of his photography. With regard to lenses, Hollenbeck always carries a bunch. He says that he doesn't want to miss an opportunity because he doesn't have the lens with him. Because the windsurfers are often pretty far out in the water, Hollenbeck almost always uses a long EF 600mm *f*/4 lens from the shore. To get even more focal length, he often has the 1.4X teleconverter coupled to the lens. When shooting from the air, the EF 70-200mm works well.

One of the most unique perspectives Hollenbeck gets is from the surface of the water. For these images, he uses a Kenko housing to protect the camera. Hollenbeck recently started using Canon's new non-distorting 14mm lens in the housing for super-wide-angle shots. Although the hous-

ing is heavy (it's designed to be used underwater), Hollenbeck uses the Kenko instead of a lighter model made for use near the surface because it's extremely durable and has excellent optical quality glass in front of the lens.

To enhance the bright colors of the windsurfers and their gear, Hollenbeck primarily shoots with Fujichrome Velvia film; on occasion, he uses Kodak Ektachrome E100S and SW. He uses a tripod whenever he can—a sturdy Gitzo with a Gitzo pan-tilt head attached.

If you had to encapsulate Hollenbeck's approach to shooting the fast-paced action on the water into a single phrase, it would be, "I want to be moving all the time." And he does.

"Everything is always changing," says Hollenbeck. "The weather, the sun, the waves and the windsurfers. I have to be mobile to keep getting the shots. I've seen many photographers sit on the beach with their cameras pointed out at a single area of the water. They sit there all day. I just can't get the look I want like that. I have to be able to move to work with the environment."

Keeping your gear safe from the elements is another challenge. Because Hollenbeck feels that a protective covering will slow him down, he dispenses with it. Instead, he tries to be especially careful and carries a towel. In *The Hitchhiker's Guide to the Galaxy*, Douglas Adams says that a towel is the single most useful item in the universe. For a photographer shooting near the water, that's certainly true. Hollenbeck uses his clean towel to cover the camera in the event of a squall or sudden gusty wind. He also carefully wipes down his gear with it at the end of the day. A slightly damp towel will take off most harmful salts deposited on your gear during the day.

How can you get images like Hollenbeck's? Well, assuming that you don't have the cash for a super-telephoto, you can still get creative. Hollenbeck recommends trying to capture speed blurs: "They can be really cool. If all you have is an 80-200mm, you can still really get the impression of the sport with a motion blur." Hollenbeck is also big on keeping mobile. "The best way to get unique pictures is by moving and adjusting to the environment all the time." **OP**

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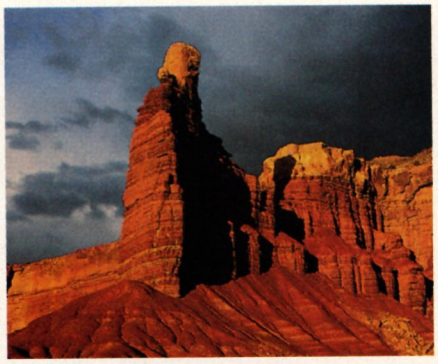

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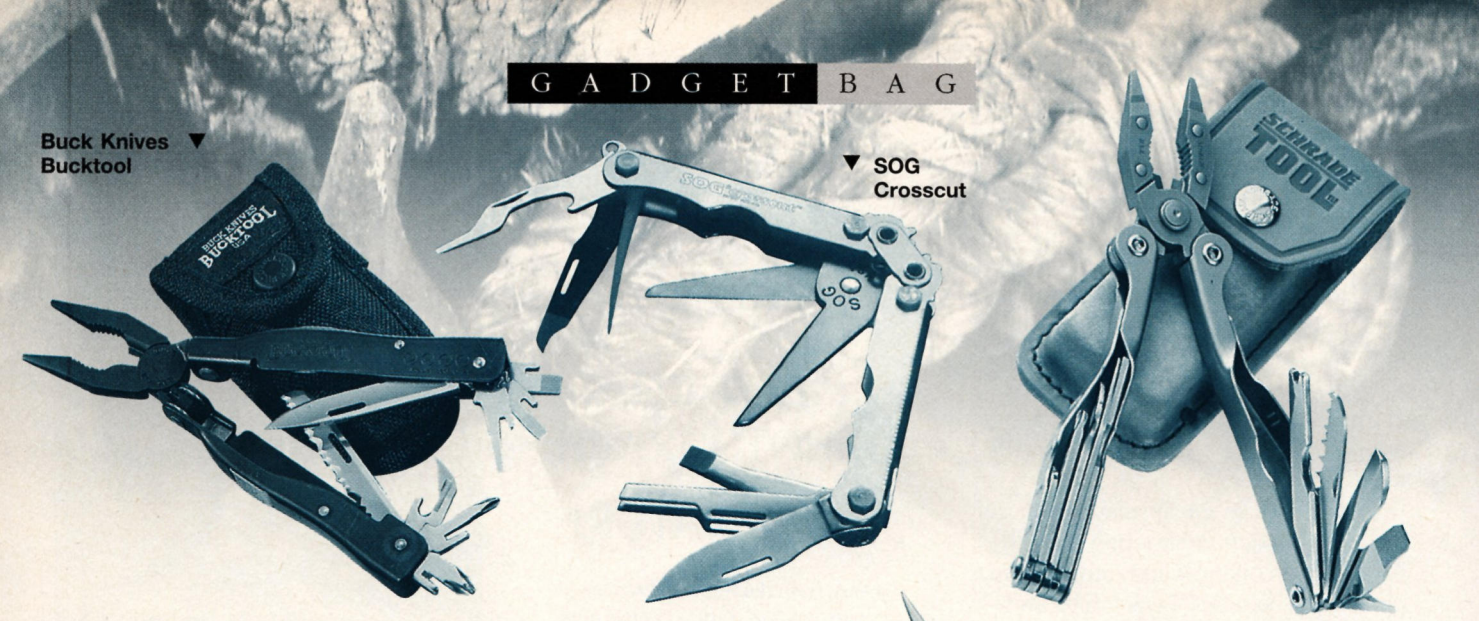

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▼ SOG Crosscut

▲ Schrade Tough Tool

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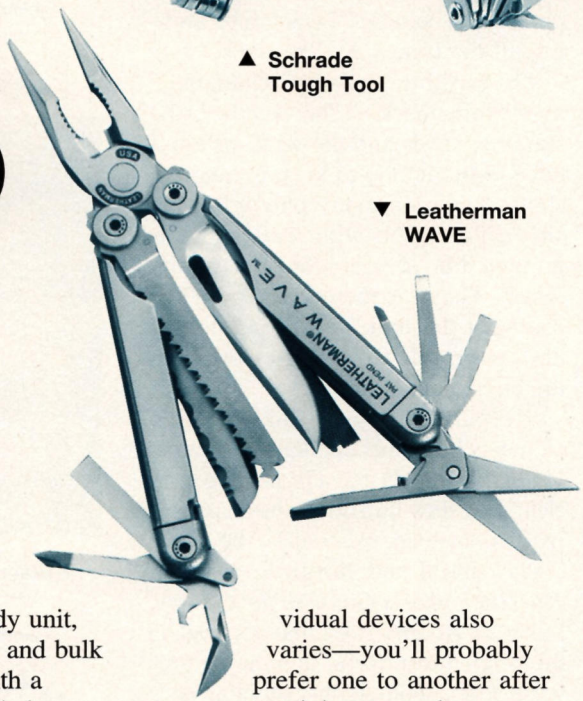


▼ Leatherman WAVE

Be prepared to overcome many an unexpected obstacle with a well-equipped gadget bag

By Wes Pitts

Spring is just around the bend, so it's a fine time to do some "spring cleaning" in your gadget bag. It's also an opportunity to take inventory of your preparedness for all of those little things that can and do go awry in the field.

When you're out photographing, you want to be able to concentrate on making fine images. If problems arise, you'll be a lot happier if you have the tools on hand to fix them and get back underway. Otherwise, you might find that your photo expedition is unduly cut short.

With that in mind, we'll take a look at various tools that can really come in handy when you're many miles from home. First up is the multi-tool. One of the most clever and logical tool designs, the multi-tool is an ideal resident of the gadget bag because it condenses many individual devices into one handy unit, thereby reducing the weight and bulk of your gear. Most come with a sheath that attaches to your belt or to a strap on your bag, placing the tool at your immediate disposal.

Multi-tools will get you out of pinch situations. Use the screwdrivers for minor camera repairs or to open a stubborn battery chamber. The pliers and wire cutters can fix a bent cable release or aid in splicing a PC cord for a flash. They're also very useful around camp for making repairs to your gear, setting up tents, cutting kindling for the fire, cooking and a whole host of similar tasks.

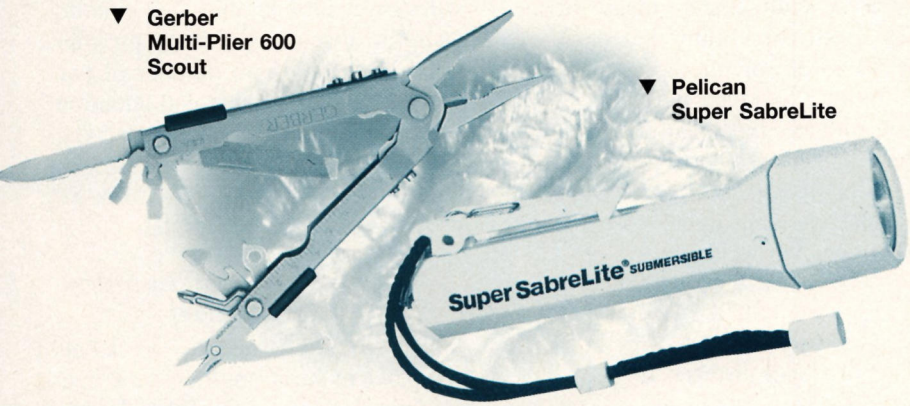
When deciding on a multi-tool, be sure to handle several models. Though these tools have similar features and may appear nearly identical, you'll find that each has a unique feel when gripped. The general layout and accessibility of individual devices also varies—you'll probably prefer one to another after examining several.

Leatherman's WAVE stainless-steel multi-tool includes needlenose pliers with wire-cutting teeth at the fulcrum, five screwdrivers, scissors, a can opener and a wire stripper. Four locking blades—a wood saw, serrated blade, diamond-coated file and a clip-point blade—are neatly tucked away in the handle, which has been redesigned and rounded for comfort.

SOG's Crosscut weighs just 1.7 ounces in a small, keychain-sized package. The Crosscut features compound-leverage scissors instead of pliers, a knife blade, full-sized tweezers, a can opener and small and medium screwdrivers. **SOG's Powerlock** multi-tool is a full-sized design that adds pliers, varied

blades, more screwdriver choices and a foldable ¼-inch drive that will turn sockets or hex tips with a standard adapter.

The **Tough Tool** from **Schrade** has locking standard and Phillips head screwdrivers and two locking blades for safety. Like the other full-sized multi-tools, the pliers are designed to also function as a vise or as wire cutters. There are both wood and metal files here, an awl, leather punch and a can opener.



▼ Gerber Multi-Plier 600 Scout

▼ Pelican Super SabreLite

Buck Knives' Bucktool has one of the smoothest handles around. It's also one of the safest multi-tools available, as all of the tools lock into position. The design is pared down to the essentials: pliers, wire cutters, five screwdrivers, two blades and a bottle opener. Symbols on the handle mark the location of each tool, so you can find what you need quickly.

Gerber's Multi-Plier 600 Scout has a unique design. The needlenose pliers recess into the handle, locking the tool from opening. With the pliers extended, the handles open to reveal 10 tools that lock individually when in use. There are three screwdrivers, a serrated drop-point blade, carbide-coated file, bottle opener, an awl/leather punch and scissors.

As useful as multi-tools are, there are some other gadgets you should consider carrying that specifically address photographic situations and problems. One such item is a film leader retriever, which pulls the leader from a partially used film canister when it has been wound back into the canister. With **Adorama**'s film leader retriever, you can rewind mid-roll, load and shoot with another roll of film, then pull the leader of the first roll, reload it and advance to the frame where you left off (just be sure to have your lens cap on when advancing past already exposed frames).

If you've ever had a screw-mount filter become stuck on a lens, you know how difficult it can be to remove. You want to be careful not to damage your lens' threading, or you may have problems using filters with that lens in the future. A set of two filter wrenches available from **Adorama** allows you to get a solid grip around the circumference of filters as large as 67mm, so you can remove the filter carefully without stripping its mount.

You want to keep your gear clean to prolong its life and maintain top performance—this is especially true for lenses. Using your breath to blow dust particles off your lens can actually damage it. Instead of blowing on the lens yourself, carry a blower brush. Squeeze the brush and it blows the lens clean. If you'd like a more sophisticated solution, there are battery-powered mini-vacuum brushes available that will do the job, too.

Another safe option for lens cleaning is a lens pen. **Hakuba's Lenspen** is a compact tool about the size and shape of a Sharpie®. One end of the pen is an anti-static brush for dust; the other tip is a special compound that removes fingerprints and similar oily smudges without scratching the lens. The tips are good for several months of frequent use,

(Cont'd on page 116)

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May, 1999

Join macro photographers Nancy Rotenberg and Michael Lustbader on their 60-acre Pennsylvania farm for a weekend of photographing nature. Photograph fields and hillsides of wild geranium, trillium, Virginia bluebell, May apple and white, purple and yellow violets, surrounded by unfolding ferns and dewy grasses. In addition to the native flora and fauna, Rotenberg and Lustbader stock their greenhouse with a variety of cut flowers, as well as frogs, toads, butterflies and other close-up subjects. Technique, aesthetics and discussion of participants' work are part of the schedule.

For more information, contact: Natural Tapestries, 1208 State Route 18, Aliquippa, PA 15001, (724) 495-7493, e-mail: tapestry@ccia.com, www.ccia.com/~tapestry/.

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For more information, contact: The PhotoTour Network, 201 Dey St., Ithaca, NY 14850, (800) 633-0299, (607) 273-3873, e-mail: explore@voyagers.com, www.voyagers.com.

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May-September, 1999

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For more information, contact: Great Expeditions, 5915 W. Blvd., Vancouver, B.C., Canada, V6M 3X1, (800) 663-3364, (604) 257-2040, www.greatexpeditions.com.

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For more information, contact: Gap Pucci, Star Route Box 44-A, Jackson Hole, WY 83001, (307) 733-6318, www.jacksonwy.com/crystal/.

Springtime In The Smokies

April 14-18, 1999

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Tom And Pat Cory

For more information, contact: Cory Photography, P.O. Box 42, Signal Mountain, TN 37377, (800) 495-6190, (423) 886-1004, e-mail: TomPatCory@aol.com.

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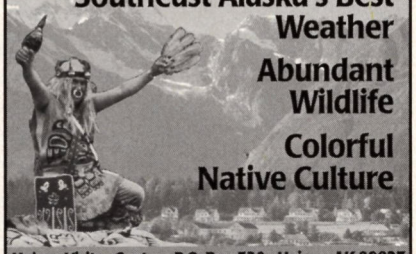

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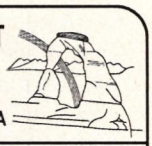

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For more information, contact: Coupeville Arts Center, P.O. Box 171WP, Coupeville, WA 98239, (360) 678-3396, e-mail: cac@whidbey.net, www.coupevillearts.org.

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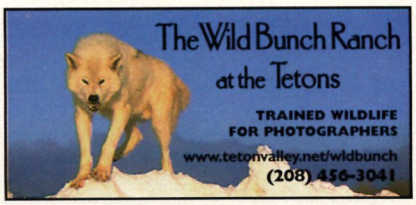

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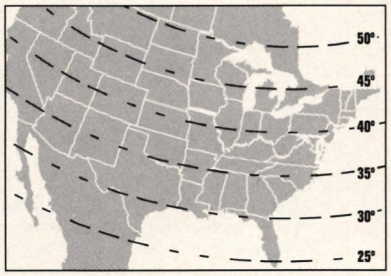

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Latitude	Mar. 6	Mar. 13	Mar. 20	Mar. 27
25° N	R-096	093	090	087
	S-264	267	270	273
30° N	R-096	093	090	087
	S-264	267	270	274
35° N	R-096	093	090	086
	S-264	267	271	274
40° N	R-097	093	090	086
	S-263	267	271	274
45° N	R-097	093	089	086
	S-263	267	271	275
50° N	R-098	094	089	085
	S-262	267	271	275
55° N	R-099	094	089	084
	S-262	266	271	276
60° N	R-100	095	089	084
	S-260	266	271	277
65° N	R-102	095	089	082
	S-259	265	272	278
70° N	R-105	096	088	080
	S-256	264	272	280

FULL MOONRISE/MOONSET

Latitude	Mar. 29	Mar. 30	Mar. 31
25° N	R-082	087	091
	S-280	276	271
30° N	R-082	086	091
	S-281	276	271
35° N	R-081	086	091
	S-281	276	271
40° N	R-080	086	091
	S-282	277	271
45° N	R-079	085	092
	S-283	277	271
50° N	R-078	085	092
	S-284	278	272
55° N	R-077	084	092
	S-286	279	272
60° N	R-075	084	092
	S-288	280	272
65° N	R-072	082	093
	S-292	282	272
70° N	R-067	081	093
	S-297	285	273

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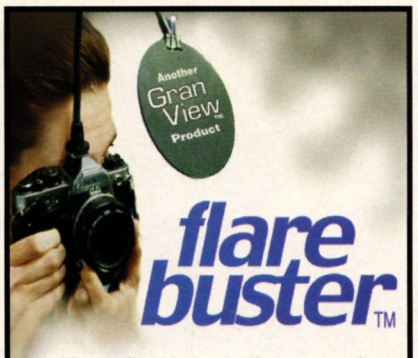
○ Full	Mar. 2
◑ Last Quarter	Mar. 10
● New	Mar. 17
◐ First Quarter	Mar. 24
○ Full	Mar. 31



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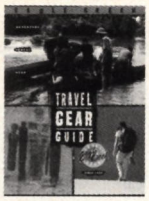

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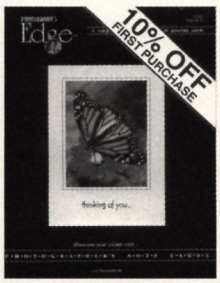

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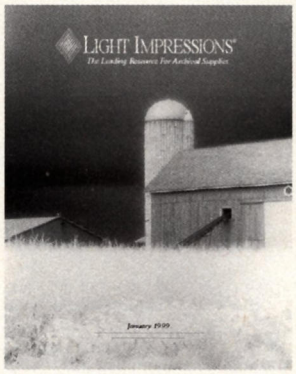

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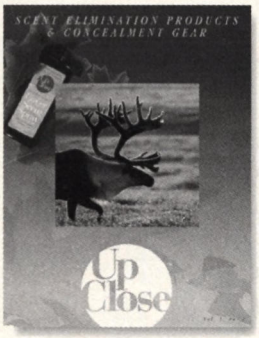

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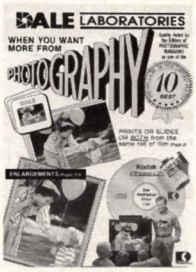

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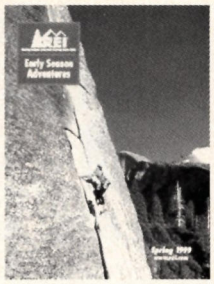

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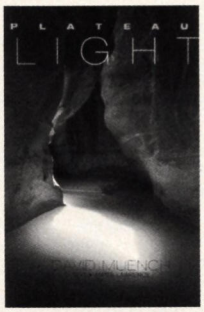

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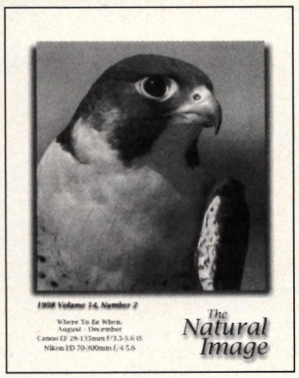

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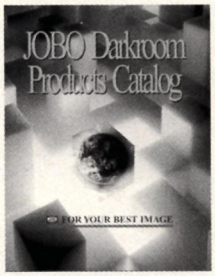

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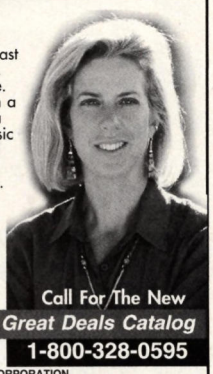

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(Cont'd from page 67)

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Cape Romain National Wildlife Refuge, South Carolina. The refuge takes in 22 miles of coast that features tidal estuaries, sloughs and small islands. Nesting sea turtles, alligators, the endangered red wolf and 277 species of birds, including endangered wood-storks, can be found here. March and April is the best time to spot migrating songbirds and shorebirds.

Daniel Boone National Forest, Kentucky. This area could be an eastern Arches National Park, with more than 200 natural arches in the Red River Gorge Geological Area. The forest also contains scenic riverside bluffs, magnificent southern Appalachian forests and two wilderness areas. OP

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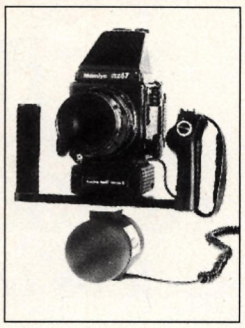

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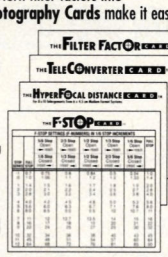

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(Cont'd from page 48)

ifestation—of a colorful kind.

How to present an intelligible message and maximize color impact were the aesthetic issues in the subcontinental chaos. Time was tight, my bus was waiting, and the boys were eager to sell their tika kits. Crowds gathered to watch my frustrated efforts at composing a hand in mid-air against confusing backgrounds. The plastic bag with the dye vials was a reflective distraction. I lost my stamina and creative edge in the hassle.

Know your primary attraction. What are the distilled qualities of the material world that resonate within you? Is it color, line, light, texture, abstraction, mystery or majesty?

About to bail, another boy's painterly shirt caught my eye. That's it—the hand posed against his buddy's shirt. I orchestrated the two giggly guys, composed the elements and folded the plastic bag behind the dye vials. Moving in for a tight composition with a 100mm macro lens, I knew that optical intimacy would maximize color impact and clarify the surreal subject.

Transcending literal subject matter in straight recording photography is tricky. However, by composing edge-to-edge color, you can approach the saturation and impact of the quality of color as the subject, which is so powerful in abstract paintings by the likes of Mark Rothko and Barnett Newman.

Thanking the vendors, I was pretty saturated, surreal and well-composed myself with tika symbols all over my face and hands. **OP**

***Lisl Dennis** will teach a three-day workshop on Adventures in Creativity on Whidbey Island, Wash., at the Coupeville Arts Center, March 12-14, 1999. For more information, contact: (360) 678-7420 phone/fax; cac@whidbey.net, www.coupevillearts.org.*

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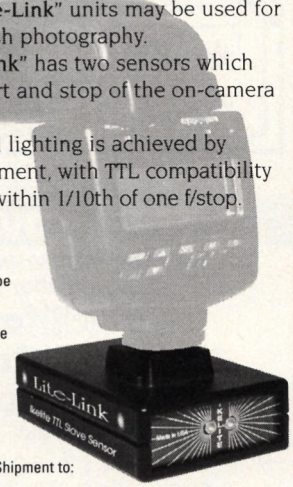

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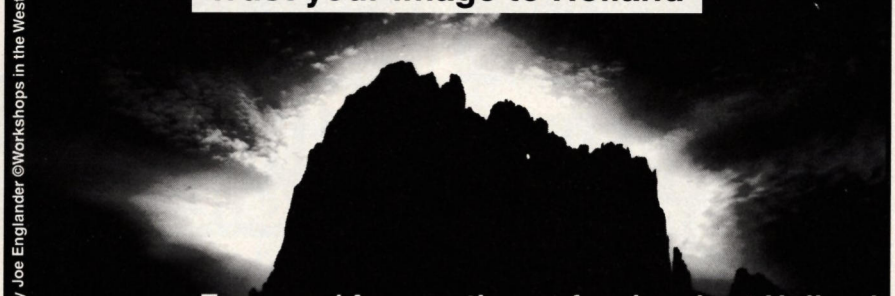

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Hot Gear

(Cont'd from page 78)

system similar to the flash cord connectors. With the new connector (an adapter is available to allow the use of the older remote cord on the EOS 3) come two new remote accessories. The Remote Cord RS-80N3 is a simple release, while the Timer Remote Release TC-80N3 allows you to make images at a specified time or interval, as well as the number of images at that time. A 33-foot-long Extension Cord ET-1000N3 is also available to extend the remote away from the camera.

There are many more features in the EOS 3 that will be of interest to outdoor photographers that I didn't use on this field trial. There are more custom functions for setting up the camera to an individual's needs, the mirror lock-up is similar to the EOS 1N, a data back with a Quick Control Dial is now available and the list goes on. The bottom line is that the Canon EOS 3 is the quickest and most efficient 35mm camera I've ever worked with. The speed and ergonomics of the controls, the speed of the camera's power booster in multiple as well as single frames (important to wildlife work) and the intuitive speed of placing the focus precisely where you want it by using the Eye-Control feature all add up to a camera that will enhance the ability of any outdoor photographer. List price: $1,900 (body only).

Canon EF 100-400mm *f*/4.5-5.6L IS USM

In past trips to Churchill, I relied heavily on my 300mm *f*/2.8 and 35-350mm lenses. I also knew that tripods weren't practical from a Tundra Buggy because other photographers move about and rock the vehicle. So, Canon's new EF 100-400mm *f*/4.5-5.6L IS USM zoom with Image Stabilization sounded like the right tool for situations encountered when photographing polar bears. It was!

With few exceptions, I used the 100-400mm IS lens for all 100 rolls of film. I shot a combination of Kodak E100S and E200 slide films. Some of the E200 rolls were pushed to ISO 400. My shutter speeds varied from 1/60 to 1/250 sec. The Image Stabilization effectively gave the handholding capability you'd get from opening up two stops. I still

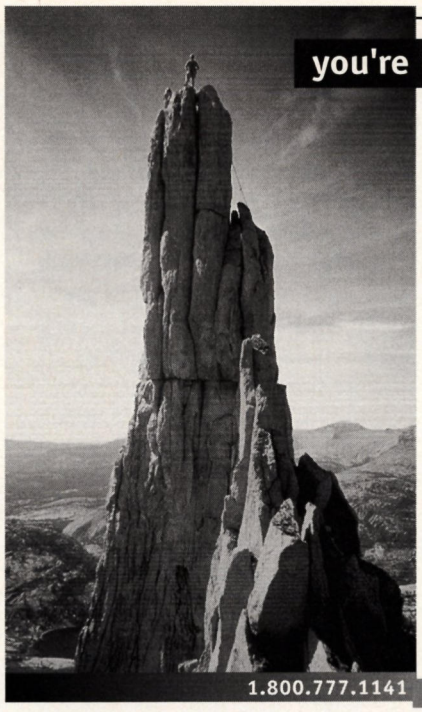
had to contend with the animal's movement, however. Image Stabilization doesn't help when two bears are in a furious play-fighting exchange. If there was additional light, I stayed with the relatively slower shutter speeds for added depth of field. A high percentage of my images were sharp, even though they were all hand-held. I give the Image Stabilization credit for the high numbers.

The ability to zoom between 100mm and 400mm was important to cleanly frame each image and eliminate some of the later cropping. I found that the last time I photographed polar bears, the continual movement of the bears meant that a fixed-focal-length lens was perfect for a few minutes and then the subject was either too close or too far away. Changing lenses repeatedly means you might not be ready when the perfect shot happens. The 100-400mm zoom range kept me focused and properly framed on the animals most of the time.

The 17-element design with both Fluorite and Super UD lens elements means that the sharpness of this zoom is excellent. On several occasions, I even added the EF 1.4X tele-extender (560mm) to pull in a scene that was a distance away. A snowy owl was one of those subjects. Important to working with active animals is the speed and smoothness of the autofocus. The silent Ultrasonic motors in the lens helped the quick transitions as I used the EOS 3's Eye-Control feature. The real test came when I was working on the ground, handholding the camera and lens, in close proximity to arctic foxes and willow ptarmigan. At 400mm and with the subject constantly moving, autofocus, close-focus capability, Image Stabilization and Eye-Control have to work seamlessly. They did.

The Canon EF 100-400mm *f*/4.5-5.6L IS USM lens weighs three pounds, has a close focus of 5.9 feet, a filter size of 77mm and comes with a tripod collar.

Is this a lens that will be important to outdoor photographers? Yes, and it will fit nicely between the EF 28-135mm Image Stabilizer lens and possibly a longer telephoto, depending on the photographer's needs. The proof is in the images I was fortunate to bring back from polar bear land. List price: $2,700. **OP**



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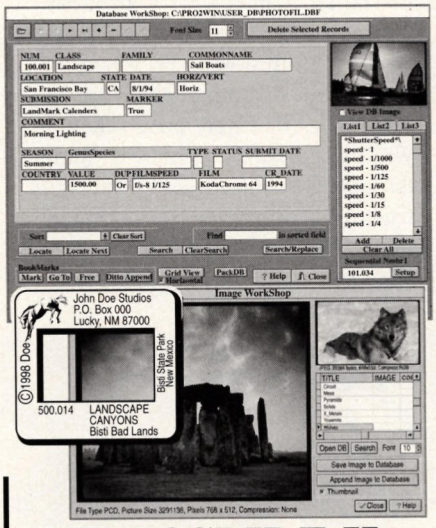

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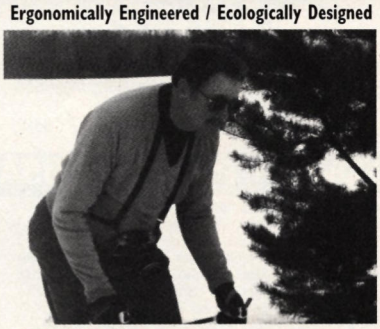

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GADGET BAG

(Cont'd from page 99)

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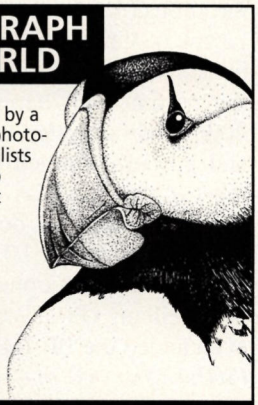

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24-70/3.5-4.5.6 Aspherical	144.95	119.95	119.95	119.95	119.95
28-70/2.8	249.95	-	-	-	-
28-70/2.8-4 UC	109.95	109.95	109.95	109.95	109.95
NEW! 28-70 2.8 EX	Call	279.95	279.95	279.95	279.95
*28-80/3.5 Aspherical Macro	-	79.95	79.95	79.95	79.95
28-105/4-5.6 UC	149.95	149.95	149.95	149.95	149.95
New 28-105/2.8-4 Aspherical	Call	174.95	174.95	174.95	174.95
28-105/4 UC II	149.95	149.95	149.95	149.95	149.95
*28-200/3.8 Aspherical UC	-	179.95	179.95	179.95	179.95
70-210/3.5-4.5 Apo Macro	234.95	234.95	234.95	234.95	234.95
70-210/4-5.6 APO	179.95	179.95	179.95	179.95	169.95
70-210/4 UC	99.95	99.95	99.95	99.95	99.95
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70-300/4-5.6 DL Macro	149.95	149.95	149.95	149.95	149.95
*100-300 4.5/6 UC	-	119.95	119.95	119.95	119.95
135-400/4.5 APO Aspherical		399.95	399.95	399.95	399.95
170-500/5.0 APO Aspherical		499.95	499.95	499.95	499.95

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14/2.8 ex HSM	-	679.95	679.95	679.95	679.95
14/3.5	479.95	539.95	539.95	499.95	499.95
18/3.5 Aspherical	299.95	199.95	284.95	319.95	-
24/2.8	129.95	149.95	149.95	129.95	149.95
28/1.8 Aspherical	149.95	139.95	139.95	139.95	139.95
NEW! 50/2.8 EX	Call	219.95	219.95	219.95	219.95
90/2.8 Macro	309.95	309.95	309.95	309.95	309.95
NEW! 105/2.8 Macro	-	339.95	339.95	339.95	339.95
180/2.8 APO Macro	599.95	729.95	729.95	729.95	-
180/5.6 APO Macro	279.95	279.95	279.95	279.95	-
300/4 APO Macro	589.95	499.95	569.95	569.95	589.95
300/2.8 APO	1799.90	1799.90	1799.90	1799.90	-
400/5.6 APO Macro	499.95	499.95	499.95	499.95	499.95
400/5.6 APO Macro HSM	-	-	699.95	-	-
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TAMRON

(Aspherical)	Minolta Maxxum	Nikon AF	Pentax AF	Canon EOS
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24-70/3.3-5.6	159.95	159.95	-	159.95
28-80/3.5-5.6	79.95	79.95	79.95	79.95
28-200 Super	239.95	239.95	239.95	239.95
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70-210/2.8 LD	649.95	649.00		649.95
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80-210/4.5-5.6	84.95	84.95	84.95	84.95
100-300/5	129.95	129.95	129.95	129.95
200-400/5.6 LD	359.95	359.95	-	359.95
90/2.8 Macro 1:1	349.00	349.00	-	339.00
300/2.8 LD	1999.95	1999.95	-	1999.95
1.4/2X AF Convertr	109.95	109.95	109.95	109.95

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19-35/3.5	139.95	139.95	139.95	139.95
20-35/3.5-5II	239.95	239.95	239.95	239.95
20-35/2.8 Pro	549.95	549.95	549.95	549.95
28-70/2.6 PRO	319.95	319.95	319.95	319.95
28-70/2.8-4.5	119.95	119.95	-	124.95
28-80/3.5	79.95	79.95	-	79.95
28-210 3.5.5.6	139.95	139.95	-	139.95
28-300 F4-6.3	199.95	199.95	-	199.95
35-300/4.5	189.95	189.95	189.95	189.95
70-210/4.5-5.6	99.95	99.95	99.95	109.95
80-200/2.8 PRO	549.95	549.95	549.95	549.95
80-400/4.5	429.95	429.95	429.95	429.95
100-300/4.0 APO II	499.95	619.95	-	649.95
100-300/5.6-6.7	129.95	129.95	-	139.95
100-400/4.5	219.95	219.95	219.95	219.95
75-300/4.5	194.95	194.95	194.95	194.95
2x7 Element	119.95	119.95	119.95	119.95
100/2.8 Macro	299.95	299.95	-	299.95
300/2.8 SD APO	1599.95	1599.95	-	1599.95
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28-105/2.8-3.8	164.95	164.95	169.95
28-210/3.5-5.6	149.95	149.95	159.95
28-300/4-6.3	224.95	224.95	229.95
60-300/4-5.6	199.95	199.95	-
70-300/4.5-5.6	159.95	169.95	179.95
100-300.5.6-6.7	129.95	129.95	134.95
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28-105/2.8	139.95	139.95	139.95
28-200/3.8-5.6	199.95	199.95	229.95
28-300/4	184.95	184.95	209.95
70-300/4.5	126.95	126.95	149.95
100-400/4.5-6.7	199.95	199.95	229.95
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70-210/2.8-4.0	209.95	209.95	244.95
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100-300/5.6	109.95	109.95	129.95
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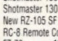

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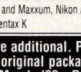

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6 x 8" 4 Prints * 8 x 10" 2 Prints
8 x 12 2 Prints * 3-1/2 x 10 Panorama *
10 Sheets ....3.29 25 Sheets 5.50
100 Sheet Super Saver 18.95

STORAGE BINDERS/ ALBUMS
Storage Binder w/ 3 Rings 8.95
"NEW" Oversize Album f/ * items 8.95
Vue All Slide Safe 34.95

LIGHT BOXES

CABIN
4x5 Light Panel ..69.95 8x10 ....199.95
11x14 ....279.95

TUNDRA
4x5 ....16.95 8x10 ....37.95
5x7 w/AC Adapter & Case 22.95
8x10 w/AC & Case 56.95

LOGAN ALL 5000K
501 ....29.95 810 ....44.95 1812 ....54.95
1512 ..74.95 2020 ....88.95 2416 ..154.95
4816 ....209.95 2436 ....269.95
"NEW" Slim Edge 8x10 A5A 87.95

SAMIGON
ALL METAL, ALL 5000K
8.5 x 11.5" ....44.95 11x14.5" 69.95
15 x 23" ....149.95 Portable 89.95

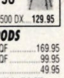
VISUAL PLUS
4050 ....169. 5050 ....119. 6050 ....54.

KAISER PROLITE 5000
10x17 ....249.95 14x18 ....339.95
14x23 ....379.95 14x47 ....589.95
8x11 Flatline Illuminating Panel 349.95
DW Quasar ....Call

TRIPODS, BALL HEADS AND ACCESSORIES

SLIK
INSTA-LOK TRIPODS
450G 21.95
Mini Pro ....41.95 Mini Pro 2 ....27.95
New Mini ....208.95 Compact XL 28.95

MONO PODS
Light Pod II ....44.95 Pro Pod 89.95
Pro Pod 600 ....79.95 Clamp Pod 19.95
Pro Sport ....69.95 Slim Pod 19.95
E-Z Pod ....49.95 E-Z Pod Jr 37.95

300 DX PRO

• 3-Way Pan Head w/QR
• 61.25" High, 25.75" Folded
$99.95
NEW! Pro 700 Dx ..169.95 500 DX ..129.95

VIDEO TRIPODS
504 QF II ....119.95 505 QF 169.95
510 VF ....59.95 523 QF 99.95
722 VF Video Head 49.95

DELUXE AUTO FAST
444 Sport II 114.95
Master Clasic .119.95 322 AF II 199.95
U212 DX ....79.95 333 AF 109.95

PROFESSIONAL TRIPODS
The Professional 219.95
Professional SP 194.95
Professional II 184.95
Professional Gear 129.95

ULTRA SMOOTH PHOTO VIDEO
U 5000 Max Height 45.7" 24.95
U 6000 Max Height 56" 29.95
U 8000 Max Height 59" 39.95
U 9000 Gear Drive, Bubble Level 44.95

ACCESSORIES
Clamp Head 38 ....39.95
Verticle Bracket small 64.95
Twin Camera Plate 530 ....164.95
Twin Camera Platform 2 ....44.95
Twin Pan Platform 64.95 U700 Dolly 69.95
Flash Caddy ....32.95 Lens Caddy 17.95
Med. Tripod Bag 17.95 Large Tripod Bag ..19.95

BALL HEADS
"New" Pro Ball Head 800 ....89.95
Compact Head .24.95 Standard Head ..44.95
Pro Ball ....79.95 Super Ball 239.95
AF-2100 Autofast Pistol Grip Head 59.95

Davis & Sanford
NEW MAGNUM XL TRIPOD
$129.95
• Five Year Warranty
• New photo/video head
• Foam covered legs • Q.R. Plate
• Perfect f/35mm, medium format, plus most camcorders
• Superbly crafted, durable & lightweight
• All-Metal Aluminum Alloy construction
• Larger leg and center post diameters than the competition for added strength
"NEW" Monopod 49.95

BOGEN

	3001	3011	3021	3221	3033	3036	3046	3051
Legs Only w/o Head	59.95	71.95	93.99	105.95	141.99	157.99	137.99	184.99
w/3025 Head	76.95	89.99	111.99	126.95	159.99	175.99	155.99	202.99
w/3028 Head	85.95	97.99	119.99	136.95	167.99	183.99	162.99	210.99
w/3029 Head	94.95	107.99	128.99	146.95	176.99	192.99	172.99	219.99
w/3030 Head	100.95	113.99	134.99	152.95	183.99	198.99	178.99	225.99
w/3047 Head	115.95	128.99	149.99	167.95	197.99	213.99	193.99	241.99
w/3063 Head	149.95	159.99	181.99	199.95	229.99	245.99	224.99	272.99
w/3126 Head	104.99	117.99	139.99	159.95	187.99	203.99	183.99	230.99
w/3130 Head	110.99	123.99	144.99	163.95	193.99	208.99	188.99	235.99
w/3160 Head	106.99	119.99	141.99	162.95	189.99	205.99	185.99	232.99
w/3265 Head	118.99	131.99	152.99	172.95	201.99	216.99	196.99	243.99

For above tripods in black anodized finish add 12.95

MONOPODS

	3016	3018	3230
w/o Head	25.99	32.99	57.99
w/3025	44.95	49.95	77.95
w/3232	37.99	44.95	71.95

3006 Light Weight 22.99
3245 Auto Black Monopod 59.99
3249 4-Section Compact Monopod 32.59

BALL HEADS
3009 Mini Ball Head 20.99
3026 Double Action Ball Joint Head 27.95
3262 Medium Ball Head 28.99
3262QR Med. Ball Head w/Quick Release ..38.99
3055 Heavy Duty Ball Joint Head 38.95
3038 Super Mono-Ball Head 139.99
3265 Grip Action Ball Head 59.95

SPECIAL CAMERA SUPPORTS
3007 Table Top w/o Head 12.95
3008 Table Top w/Mini Ball Head 32.95
3292 Car Window Pod 19.95
3293 Car Window Pod w/Head 38.99

PHOTO/ VIDEO HEADS
3025 "3-D" Head 17.95
3028 Super "3-D" Head 26.95
3029 Pan Tilt Head 35.95
3030 G 49.95
3030 Pan Tilt Head w/Quick Release 42.95
3039 Super Pro Head 118.95
3047 Deluxe 3-way Panhead 56.95
3057 Deluxe 3-way Camera head w/4"x4" plate.114.95
3063 Mini Fluid Head 88.95
3066 Cine/Video Fluid Head 284.99
3265 Grip Action Ball Head 59.99
3147 510 Pro Video Head 689.99
3274 316 Video Head 534.99
3126 Micro Fluid Head 48.95
3130 G 61.95
3130 Micro Fluid Head w/Quick Release 53.95
3160 XL Fluid Head w/Quick Release 52.95
3229 Swivel Tilt Head w/Quick Release ..24.95
3232 Swivel Tilt Head 12.95
3275 Mini Gear Head (#410) 134.95
3263 Deluxe Geared Head w/Quick Release ..399.99
3410 329-3way Pan Head 63.95
3413 ....39.95 3418 QTVR ..359.95
3414 Panoramic Head 104.95
3416 Leveling Head 64.95
3415 Panromic w/QTVR 239.95

TRIPOD ACCESSORIES
3127 Portable Video Dolly 72.99
3056 Auto Dolly Black 84.99
3137 Variable Leg Spread Portable Dolly .87.99
3156 Dolly ....119.99 3067 Dolly 179.99
3153 ..52.95 3252 ..34.95 NEW 3283 284.95
3279 Tripod Bag 25" (3001 Series) 29.95
3280 Tripod Bag 35" (3011, 3021, 3033) 36.95
3281 Tripod Bag 45" (3036, 3046, 3051) 46.95
3282 Tripod Bag 46"x9" (3190 w/heads) 69.95
3285 ..137.95 3286 .149.95 3044 ....19.95
3420 Telephoto Lens Support 49.95
NEW! 3401 Tripod 113.95
NEW! 3401 Black Tripod 119.95
NEW! 3205 Green 109.95

BOGEN CINE/VIDEO TRIPODS

Legs	w/o Head	w/3063 Head	w/3066 Head
3061	202.89	291.99	488.99
3068	172.99	269.99	459.99
3181	169.95	259.90	454.90
3185	199.95	309.90	504.90
3190	300.99	389.99	589.90
3191	300.89	399.99	589.99
3058	249.95	341.99	519.99

New 3141 Pro Video Lt. Weight 289.95
3060 Super PRO w/3057 Head 344.95
3260 Super PRO Black w/3057 ....349.95
3425 PRO Video Monopod 59.99

ARCA-SWISS MONOBALLS
Ball #1 w/Quick Release 374.95
Ball #1E Economy w/QR 284.95
Ball #1G Giant w/Quick Rel. 474.95
Ball #2 w/Quick Release 639.95
35mm or 1/4"Plate for Arca 29.95
NEW! Monoball B ....Call

NPC
NPC Pro Ball Head 199.95
NPC Pro Ball Head w/QR Plate 259.95

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BALL HEADS
Compact ....16.95 Standard 27.95
Deluxe ....43.95 Onyx PL-1 ....597.95
Onyx FL-2 ....79.95 Onyx PRO-3 ..149.95

GITZO
Table Top Tripod G0011 ....83.99
Weekend Std ..119.99 Compact 192.99

SPORT SERIES 1
101 ....139.99 106 ....147.99 112 ....241.99
120 ....189.99 126 ....191.95
G80 ....379.95 G1227 ....499.95

REPORTER
201.149.99 220.215.99 212.291.99 222.239.95
224 ....226.00 226 ....234.95 1222 ..358.99

STUDEX SERIES 3
312 ....369.99 320 ....279.99 326 ....349.95
328 ....399.99 1322 ....359.99

INTER PRO STUDEX
340 ....267.99 341 ....339.99 342 ....459.95
345 ....305.99 346 ....383.99 347 ....505.99
NEW 1338 ....789.95 NEW 1348 ....759.95
1325 ....639.95 1329 ....679.95

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410 ....305.99 411 ....379.99 412 ....557.99
415 ....299.99 416 ....376.99 417 ....555.99

TELE STUDEX SERIES 5
500 ....349.95 501 ....429.95 502 ....621.99
504 ....499.99 505 ....369.95 506 ....429.95
507 ....609.99 508 ....569.99 509 ....739.99
515 ....379.99 1548 ....849.95

ROLL POD
7000 ....314.95

ALUMINUM TRIPODS
118 Sport ....249.99 218 Reporter ..299.99
228 Reporter 384.99

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075 ....52.99 1171 New 114.99
1172 ....129.99 175 ....67.99

SERIES 2 HEADS
1270 ....101.99 1276 ....135.99
1275 ....104.99 1275 Mag 119.99

SERIES 3 HEADS
1370 Pan ....154.99 1371 NEW 136.99
1372 ..149.99 1375 .144.99 1376 ..183.99

SERIES 4 HEADS
470 ....162.99 475 ....160.99

SERIES 5 HEADS
1570 ..187.99 1575 ..186.99 1576 ..204.99
1572 ....239.95 1548 ....849.95

VIDEO HEADS
251 ....104 1380-7 ....764 1380-10 ..789

GITZO MONOPODS
1561 ..73.99 1563 ..89.99 1563L 101.99
1564 ....98.99 1564L 105.99
1565 ....154.99 566 ....99.95
1560 Monotrek Hiking Stick 92.95

CARBON FIBER
1227 ....489.95 1349 Mt. Tri ..819.95
1228 Mt. Tri ..504.99 1568 Mount ....179.
61588 Mountaineer Monopod 219.95

ACCESSORIES
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421 Leveling Base 164.95
349 Circular Platform 19.95

VIDEO HEADS
1380-6 ....789.95 1380-7 ....819.95

VELBON
CAMERA & VIDEO TRIPODS
CX 540 ....34.95
Videomate 500 ..39.95 Videomate 400 .29.95
Videomate II ....59.95 607 ....79.95
SX 681K .139 PX 741F .149 PX 781K ..179
WX 851 w/spring head 199.95

MARK LEGS & HEADS
Mark 6 ....199.95 Mark 7 ....279.95
Mark 7 Mini 239.95
268R Fluid Pan Head 69.95
630 Carbon Fiber 359.95
640 Carbon Fiber 339.95
PH 260 Head 119.95

UNIPODS
PUX 3 ....36.99 UP40 ....39.95
Macro Slider 79.95

CULLMANN
MAGIC TRIPOD SYSTEM
Magic II 94.95
Video Magic 94.95
Mini Magic 59.95
Chest Magic 64.95
2700 Magic Set (mini chest,clamp & ballhead) 129.95

PHOTO TRIPODS
Jet-Set ....49.95 2800 ....94.95
3430 ....149.95 Touring Set 94.95

VIDEO TRIPODS W/ 2-WAY PANHEAD
3100 ....94.95
3200 w/CRANK 104.95
Universal TRIPODS ....CALL

STUDIOBALL
Q.R. Head ....299.95 Fixed Head 279.95

MINIBALL
w/ Quick Release Head 219.95
w/fixed Head 189.95

CANON
Professional Tripod 1 Legs only 144.95
Ball Head 1 ....54.95 Pan Head 1 ....54.95
Deluxe Tripod 10 Legs only 54.95
Ball Head 10 ....34.95 Pan Head 10 ....39.95
Custom 100 ....39.95 Table Pod 22.95

TILTALL
Standard ....129.95 JR 99.95

LEICA
Leitz Ball & Socket Large 99.95
Leitz Table Tripod 49.95

BENBO
w/5 Year Warranty
Ideal for Outdoors on Uneven Ground
#1 Standard ..189.95 #2 XL 209.95
#1 Std w/case + head (Tri Pak) 289.47
4 Low Boy EL 209.77
Trekker ....149.95 w/3 Way Head .169.95
Trekker w/Ball Head 184.95
Trekker Mono Pod 46.89
Monopod 95XL 68.97 Pro Pod 59.95

SLIDE PROJECTORS, VIEWERS

KODAK CAROUSEL

Price Includes Bulb & Kodak B140 Tray
4200 ....164.95 4400 ....214.95
4600 ....264.95 5600 ....374.95
Medalist Series Deluxe Model ....Call

ACCESSORIES
B140 Trays ....9.80 B-80 Trays 6.39
EC-40 Stack Loader 54.95
EC Remote Control 24.95
EC-58 Remote Extension Cord 25 ....29.95
Deluxe Case f/Carousel Projector 29.95
Tiffen Projector Case 39.95

KODAK EKTAGRAPHIC
E Plus ....254.95 A 329.95
BR Dual Voltage (110/220v) 426.95
ABR Auto Focus Dual Voltage (110/220v) 509.95
AMT AF w/Remote Focus & Timer 425.95
ATS AF Built-in Screen & Timer 479.95

EKTAGRAPHIC ACCESSORIES
AV-32 Dissolve Unit 479.95
AV-780 Universal Tray 9.79
EKTAPRO 80 Slide Tray 13.75
Ektalaser Pocket Pointer 239.95
EC Dissolve Control 279.95
AV 35 IR Remote Control 119.95
SP Dissolve Control Manual 299.95
SP Laser Remote 139.95

PROJECTOR ACCESSORIES
AudioTronics Multi Image Prog. 162 SD ..349.95
Tiffen Digital Memory Dissolve 449.95
Entre Dissolve 7906 ....399.95

BRAUN
NOVAMAT MONITOR Auto Focus Slide Viewer / Wall Projector 219.95

PROJECTION LENSES

KODAK
85 2.8 ....49.95 100/2.8 ....47.95
180 3.5 ....89.95 75-120/3.5 ....72.95
100-150 3.5 ....73.95 100-200/3.5 ....169.95

SCHNEIDER
100/2.8 4" Prolux 49.95
180/3.5 Prolux 189.95
70-120/2.8 Prolux 109.95
60/2.8 Cinelux 219.95

RAYNOX
50/1.7 78.95 75/2.8 ....49 100/2.8 36
125/3.2 ....49 180/3.5 ....69 75-125 78.95
100-150/3.5 ....64.95 100-200 ....129.95

LASER POINTERS
5mw 670nm Up To 100 yds 29.95
3mw 670nm Up To 200 yds 59.95
4mw 670nm Up To 300 yds 79.95
54.5mw 670nm Up To 400 yds 89.95
2MW Pocket Laser 19.95

KINDERMANN
AF Multi Voltage Projector
Remote Cord, w/Lens & Bulb 179.95
35mm Silent 2500 #8114 ....599.95
85-150mm MC Lens (35mm) 219.95
Spare Bulb ....14.40 Trays 2 pk 9.40

REFLECTA

The Reflecta Diamator AFM #7815 is the theater that goes anywhere. It combines the convenience of either viewing slides on a monitor or projecting them on a large screen. Using the built in 9 1/2" x 9 1/2" monitor screen that folds away neatly into the cover, you can make presentations on any desk or tabletop even in fully lit rooms. Than with just a flick of a switch 209.95
Diafocus #1500 AV E Projector 339.95

DIAMATOR A AND AF
(7800) Automatic Slide Projector 104.95
(7805) Autofocus Projector 144.95
(7808) ....219.95 (7810) ....Call
(7812) ....279.95 7820 w/Dissolve 469.95
(7815) ....209.95 (7817N) 2501 AF 299.95
(7819N) 2505 AFIR 399.95
(7811) 2002 AF 239.95 (7812) 2004 AF 279.95
MB-300 Slide Viewer 6x6 Screen 64.50
MB 200 Viewer 36.95

ACCESSORIES
50 Slide Trays (2) 8.95 175 Rotary Tray 21.95
Adapter for Tray 14.95 Carry Bag 49.95

TELEX CARAMATE
WALL SCREEN PROJECTORS
3150 ....224.95 3170 ....374.95
3270 ....639.95 3280 ....839.95

9X9 SCREEN PROJECTORS
4140 ....369.95 4320 ....459.95
4340 ....499.95 4470 ....599.95
4480 ....599.95 4490 ....699.95
Carrying Case ..74.95 Dust Cover 22.50

VIVITAR PROJECTOR
5000 AF
Projector Auto Focus with Remote and 85/2.8 Lens 119.95
Spare Bulb 9.95
Rototray 100 Trays ....ea. 4.95
Instant Slide Printer 99.95

LEICA
PRADOVIT P150 AF PROJECTOR
• 85mmf/2.8 Hekto Lens
• 24V 150W Lamp 239.95
New P-300 IR Projector 399.00
P2002 Build in Remote 1195.00
RT-M ....1695.00 RT-S 1295.00

ACCESSORIES
2x36 Slide Tray 13.69 2x50 Slide Tray .13.95
P150 Carry Case 49.95

ROLLEI VISION
Twin MSC 300 ....1599.95
Twin MSC 300 Digital 1899.95
P3801 IR Disolve Projector 999.95
150/3.5 ....179.95 70-120/3.5 ....199.95

SPARE LAMPS
BRL ....6.95 CBA ..29.95 DAT 19.95
DDB ..24.95 DDM ..18.95 DLD 24.95
DRA ..15.95 DXW ..29.95 DYH 14.95
DYS ..13.95 EHC ..24.95 EHF 24.95
EHT ..13.95 ETJ ..22.95 ELH 10.95
EMD ..17.95 ENH ..15.75 ENX 12.95
ESP ..12.95 ESR ..14.95 ESS 12.95
ETB ..13.95 ETC ..12.45 ETD 15.95
ETE ..15.95 ETG ..12.45 ETH 14.95
EXN ....6.95 EXR ..13.50 EXT 6.95
EXW ..19.95 EXX ..19.95 EXY 22.95
EXS ..19.95 FBX ..19.95 FBY 29.95
FCR ....8.95 FCS ....9.95 FDN 17.50
FEL ..24.95 FHM ..12.95 FHS 13.95
FTD ....6.95 FXL ..19.95 GCA 19.95
All Other Spare Lamps...Call for Super Low Price

BELL & HOWELL
Bell & Howell Slide Cube 16 Library .24.95

SIROSTAR 2000 VIEWER

• Bright 8x8 Screen
• Stacks 40 Slides
$146.95
Spare Lamp 9.95

DA-LITE/WELT
PROJECTION SCREEN W/ TRIPOD

	FLYER	PACER	EDUCATOR	PICTURE KING	WALL MT. MODEL B.
40x40	38.95	49.95	–	–	51.95
50x50	49.95	59.95	67.95	119.95	54.95
60x60	–	–	82.95	137.95	65.95
70x70	–	–	94.95	149.95	79.95
84x84	–	–	–	239.95	149.95
72x96	–	–	–	265.95	–
96x96	–	–	–	299.95	189.95

PICTURE KING VIDEO
White/Beaded
43x57 ....129.95 50x67 ....149.95
60x80 ....239.95 69x92 ....279.95

DELUXE MODEL B WALL / CEILING
White/Beaded
50x50 ....78.95
60x60 ....97.95
70x70 ....117.95
Most of the Screen's are also Available in other Surfaces, Video Spectra, 1.5, High Power
Call for Price

PROJECT-O-STANDS
425 DELUXE ..109.95 203 Stand 109.95
Piggy Back Stand 25.95

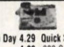
DRAPER
Tripod Screen & Wall / Ceiling ....Call

OVERHEAD PROJECTORS
Apollo ....Call
Da Lite 6-100 .139.00 6-200 ....129.95

2-1/4 PROJECTORS
Rollei 66S AF 895.00
Rollei 66 ....1263.00 66AV 1537.00
Rollei 180/3.5 Lens 499.95
Kindermann 66T Auto w/lens 959.95
Procabin 67Z F/6x7 Slides 999.95

FILM FILM FILM FILM FILM

DISPOSABLE CAMERAS

FUJI

Quick Snap Day 4.29 Quick Snap Flash 7.19
800 Q.S. ....4.99 800 Q.S. w/Flash 7.95
Panorama ....6.29 w/Flash 12.69
Waterproof 8.49

APS FILM
Super Slim 25 Exp. 6.49
Super Slim 25 Exp. w/flash 10.49

KODAK
Funsaver 35 ....4.35 Funsaver w/Flash 7.59
Weekend 35 Waterproof 7.65
Panoramamic ....6.59 Max Sport 10.59
Advantix Switchable 4x7 or Pan.w/Flash 10.89
27 Exp. Pocket Day 800 ASA 6.95
27 Exp. Pocket Flash 9.95
G.B. Wedding 27 Exp. 4.79
G.B. Disposable Camera 400 27 w/flash ..5.69

KONICA
Filmin APS w/ Flash 11.49
Filmin ....4.79 w/ Flash 8.29

KONICA FILM
VX 100 135 24 ..1.39 VX 100 135 36 1.39
VX 200 135 24 ..1.39 VX 200 135 36 1.59
VX 400 135 36 ..1.69 SR-100 36 slide ..2.89

APS FILM
JX-200-25 ....3.29 JX-400-25 ....3.99

POLAROID
FILM
600 Platnium ....9.39 Spectra Platnium 9.39
SX-70 (10 Exp.) ..9.49 Captiva (10 Exp.) 9.99

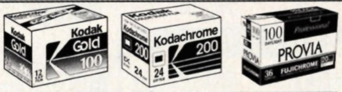
INSTANT PACK 3-1/4 X 4-1/4
667 (10 Exposures) 6.49
669 (10 Exposures) 9.95
990 ....9.99 779 ....9.25
Polacolor Pro 100 (10 Exposures) 9.69
Polapan 100 (10 Exposures) 9.95
Fuji FP 100C 10 Pack Glossy 11.95

AGFACHROME

RSX Chrome	135-36	120	220PP	Bulk 100	4x5 50
RSX50	4.79	3.29			57.95
RSX 100	5.39	3.59	44.75	71.95	62.95
RSX 200	5.69	3.99			–
CTX 100	4.49	–			–
CTX 200	4.79	–			–
Scala 200	7.24				

AGFACOLOR

	135-24	135-36	120	220PP	4X5 10
HDC 100	2.19	2.89	–	–	–
HDC 200	2.39	3.49	–	–	
Ultra 50		3.79	–		
Optima 100	3.39	3.69	2.89	–	15.65
Portrait 160		3.79			
Optima 200	3.59	3.99	3.05	–	–
Optima 400	3.89	4.49	3.39	33.65	–



KODAK
KODACOLOR PRINT

	ASA	135-12	135-24	135-36
GA	100	1.54	1.59	1.99
GB	200	1.89	1.97	2.29
GC	400	1.99	2.06	2.45
GT Max	800		2.99	3.79

KODACOLOR ROYAL GOLD 135-36

	ASA		135-36
RA	100	3.17	3.89
RB	200	3.59	4.49
RC	400	3.79	4.89
RF	1000	4.79	6.19

PROFESSIONAL PRINT 135-36
PJM ....640 ..3.69 PJC ....1600 ..3.99
PRN ....100 ..5.59 PMC ....400 ..5.59
VPS ....160 ..3.99 PJ ....400 ..3.89
PJ ....100 ..3.29 PJ ....800 ..3.99
Porta ..160 NC ..Call Porta ....160 VC ....Call

	ASA	36	120
PMZ	1000	6.19	3.79
PPF	400	5.59	3.49

PROFESSIONAL PRINT

		120	220
VPS	160	2.84	5.99
PMC	400	3.39	6.78

KODACHROME SLIDE

	ASA	135-24	135-36
KM	25	4.19	5.69
KR	64	4.19	4.19
KL	200	5.09	7.05

WINTER SALE
Ektachrome Elite EB II 36 ....$3.14
Kodachrome KR-36 ....$4.19

EKTACHROME ELITE II

		135-24	135-36
EA	50		5.97
EB II	100	3.19	3.14
ED	200	4.39	4.89
EL	400	5.35	5.74
ET	160	4.75	5.99

PROFESSIONAL SLIDE

		135-36	120
EPY	64	5.95	3.39
EPR	64	4.99	2.99
E100 S	100	5.49	3.89
E100 SW	100	5.49	3.89
E200	200	6.89	3.79
EPN	100	5.19	3.49
EPP	100	5.49	3.59
EPH	1600	8.99	–
PKM	25	7.99	
PKR	64	7.99	
PKL	200	8.75	

BLACK/WHITE

		120	135-24	135-36
Plus-X	125	2.09	1.97	2.47
Tri-X	400	1.99	1.99	2.39
TMX	100	1.85	2.09	2.49
TMY	400	1.89	2.18	2.49
TMZ	3200		–	3.59
TMX CN	400	2.79	2.89	3.69

FUJI
SUPERIA

	ASA	12	24	36
CN	100	1.39	1.79	1.99
CA	200	1.74	1.99	2.29
CH	400	1.99	2.39	2.79
CZ	800	–	–	3.34
CS Reala Superia	100	–	2.39	2.99

FUJICOLOR PRINT

	ASA	12	24	36
CU	1600	–	3.59	3.79
New NHG	800	–	–	5.59
NPS	160	–	–	2.79
NPH	400	–	–	3.44

FUJICOLOR

	ASA	120	220
CS Reala Superia	100	2.35	5.69
NPS	160	2.35	5.39
NPH	120	2.09	5.19
NEW NHG	800	3.69	7.39

BLACK & WHITE

		135-24	135-36
Neopan	400	–	2.39
Neopan	1600	–	2.99

SLIDE SENSIA

	ASA	135-24	135-36
RA	100		3.29
RM	200	3.25	3.49
RH II	400	4.29	4.69

WINTER SPECIAL
SENSIA RA 100-36 ....3.29
RVP VELVIA 135-36...50 ....5.14

PROVIA

			135-36
RDP II	100	–	4.69
RHP	400	–	6.19
RSP	1600	–	7.49
RTP	64	–	4.79
RAP	100	–	3.99
NEW RMS 100/1000			8.19

PROFESSIONAL SLIDE

		120	220
RVP VELVIA	50	3.17	6.89
RDP II	100	3.39	6.39
RHP II	400	419	
RAP Astia	100	3.19	7.39

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"New" Image Pro 94.95
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203 ....579.95 403 ..619.00 550 Back 119.95

APS
FUJI APS SMARTFILM

	15exp	25exp	40exp
DN-100	2.47	3.33	4.39
DS-100	3.29	4.09	5.39
DA-200	3.19	3.69	3.79
DH-400	3.59	3.59	3.89

KODAK APS ADVANTIX

	15exp	25exp	40exp
AA-100	2.69	2.89	3.69
AB-200	2.39	2.99	3.69
AC-400	–	3.69	4.19
B&W-400		4.89	

MAILER
Fuji Slide 36 exp 3.29

KODALUX
DP-12 ....4.49 PK-59 (Movie) 5.59
Print DP-24 ....6.39 DP-36 ....8.39
Slide PK-24 ....3.37 PK-36 ....4.29
ESP-1 ....2.69
Slide PK-12 for 120 Film 5.59

KODALUX APS MAILER
APS-15 ....7.55 APS-25 ....8.99
APS-40 ....13.55

FUJI APS MAILER
15 Exp ....7.49 25 Exp 8.69
40 Exp 13.29

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KODAK B&W 100 FEET
PX402 ....27.95 TX 402 ....27.95
TMX 402 ....27.95 TMY 402 ....27.95l

KODAK COLOR SLIDE 100 FEET
EPT 404 ....76.95 EPY 68.95
EPP 404 ....64.95 EPN 404 ....69.50

KODAK COLOR PRINT 100 FEET
VPS 404 ....39.95 PMC 404 ....44.50

FUJI COLOR SLIDE 100 FEET
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RVP ....73.95 RAP 69.95

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PANF Plus 26.50
FP4 Plus ....24.50 HP5 Plus 25.95
XP2 ....30.50 Delta 33.95

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Watson 35mm Bulk Loader 14.95
Alden #74 35mm Loader 27.95
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35mm Plastic Cassette ....44¢
Kodak Snap Caps ea ....99¢
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Film Shield (60 Rolls) 17.50

ILFORD
B&W PRINT

	ASA	135-24	135-36	120
Pan F+	(50)	–	2.89	1.899
FP4+	(124)	1.89	2.49	1.99
HP5+	(400)	1.99	2.39	1.85
XP2	(400)	2.29	2.86	1.89
XP2 Super	(400)	2.79	3.39	2.19
Delta	(100)	2.19	2.89	–
Delta	(400)	2.39	2.89	2.24

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EOS Elan II	297*
EOS Elan IIE	347
EOS Elan IIE QD	377*
EOS A2	447*
EOS A2E	527*
EOS iX	277*
EOS iX Lite	237
EOS 3 NEW!!!	CALL
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EOS 1NRS	$100 REBATE

FLASHES

380 EX	127	200 EX	47
550 EX	CALL	220 EX	87
540 EZ	237	480 EG	457
430 EZ	167	ML-3 Ringlite	213

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CAMERA KITS (ALL INCLUDE USA WARRANTY)

Rebel G w/ 35-80 Kit (no case)	267
Rebel G w/ 28-80 USM Kit (no case)	297*
Rebel G QD w/35-80 Kit (no case)	307
EOS Elan II w/ 28-80 USM Kit	387*
EOS Elan IIE w/ 28-80 USM Kit	437*
EOS Elan II w/ 28-105 USM Kit	547
EOS Elan IIE w/ 28-105 USM Kit	597*
EOS A2 w/ 28-105 USM Kit	657*
EOS A2E w/ 28-105 USM Kit	757*
EOS iX w/ 24-85 USM Kit	507*
EOS iX Lite w/ 22-55 USM Kit	317

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Tamron 28-200 Kit
European Lens of the Year '97 & '98
- Tamron 28-200 Super Macro Asph.
- Camera Case
- Wide Strap & Cleaning Kit
- Full 1-Year U.S.A. Warranty

Rebel G	447*	A2	707*
Rebel G QD	477*	A2E	807*
Elan II	547*	iX	537*
Elan IIE	597*	iX Lite	477
Elan IIE QD	647*	EOS 1N	1387*

CANON AF LENSES

EF LENSES

24 / 2.8	257
28 / 2.8	167
50 / 1.8	57
100 / 2.8 Macro	397
75-300 / 4-5.6 II	117

USM LENSES

20 / 2.8	357
28 / 1.8	327
50 / 1.4	277
20-35 / 3.5-4.5	327
24-85 / 3.5-4.5	247
28-80 / 3.5-5.6	97
28-105 / 3.5-4.5	197
28-135 / 3.5-5.6 IS	CALL
75-300 / 4.0-5.6 II	157
75-300 / 4.0-5.6 IS	387
100-300 / 4.5-5.6	197
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L-Series 17-35 / 2.8	997
L-Series 28-70 / 2.8	927
L-Series 70-200 / 2.8	967
L-Series 300 / 4 IS	1237
L-Series 400 / 5.6	987
AF 2X Converter	47
AF 2X Pro Converter	157

Nikon

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•Autofocus Tracking
•3D Matrix Metering w/ Spot & Center-weighted Metering
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N6006	317
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Pronea 6i w/ iX 24-70mm Kit	457*
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F5	1799
FM-2	327*
FM-2 Black	357
FM-10 w/ 35-70 & Case	207
Pronea S w/ iX 30-60mm Kit	367

FLASHES

SB-28	237
SB-27	127
SB-22S New!	97

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European Lens of the Year '97 & '98
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- Tamron 28-200 Super Macro Asph.
- Camera Case
- Wide Strap & Cleaning Kit
- Full 1-Year U.S.A. Warranty

N50	547*	N70 QD	697*
N60	577*	Pronea 6i	667*
N6006	607*	N90s	1027*
N70	657*	F5	CALL

N90S
•Advanced Autofocus Tracking
•Up To 4.1 FPS
$727.00
Full USA Warranty

N90s & F5 Kits Available

LENSES

AF LENSES

20 / 2.8 D	317
24 / 2.8 D	227
28 / 2.8 D	147
50 / 1.4 D	187
60 / 2.8 Macro 1:1	247
85 / 1.8 D	287
105 / 2.8 D	423
180 / 2.8 D	557
300 / 4 D (ED) IF	747
20-35 / 2.8 D	1357
24-50 / 3.3-4.5 D	227
24-120 / 3.5-5.6 D IF	337
28-70 / 3.5-4.5 D	227
28-80 / 3.5-5.6 D	117
28-200 / 3.5-5.6 D IF	337
35-70 / 2.8 D	467
35-105 / 3.5-4.5 D	227
70-210 / 4-5.6 D	187
70-300 / 4-5.6 D (ED)	277
80-200 / 4.5-5.6 D	107
80-200 w/ Tripod Collar	647
AFS 300 / 2.8 D	CALL
AFS 400 / 2.8 D	CALL
AFS 500 / 4.0 D	CALL
AFS 600 / 4.0 D	CALL

AF LENSES

35-135 / 3.5-4.5	287
28-85 / 3.5-4.5	317
70-210 / 4.5-5.6	157
300 / 4 ED IF	717
AF 2X Converter	57
AF 2X Pro Converter	167

MINOLTA

CAMERA BODIES

XTsi
Includes 1-Year Full U.S.A. Warranty
$287

All Bodies Include USA Warranty

400si	197	800si	527
500si	227	800si QD	577
550si	257	HTsi	247
600si	327	X-370 USA	157
600si QD	357	X-700 USA	207
Maxxum 9 NEW!!!			CALL

FLASHES

5400 HS PRO	247
3500 XI	97
1200 AF RingLight	227

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CAMERA KITS (ALL INCLUDE USA WARRANTY)

400si Kit w/ Maxxum 35-70AF	267
500si Kit w/ Maxxum 35-70AF	297
600si Kit w/ Maxxum 28-80AF	447
Vectis S-1 Kit w/ Maxxum 28-56	249
HTsi Kit w/ Maxxum 28-80	357
XTsi Kit w/ Maxxum 28-80	417
XTsi Kit w/ Maxxum 28-105	527
XTsi Kit w/ Maxxum 28-80, 75-300	547
800si w/Maxx 28-105 & 100-300	1047

All Kits Include Case and Wide Strap

Tamron 28-200 Kit
European Lens of the Year 97-98
- Tamron 28-200 Super Macro Asph.
- Camera Case, Wide Strap, Cleaning Kit • Full U.S.A. Warranty

400si	457*	600si	577*
500si	487*	XTSi	577*
HTSi	527*	800si	827*

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•Vectis S-1 w/ V28-56mm.... $249*
*50 Rebate On Kit

Vectis S-1 body	$25 REBATE
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V22-150	$50 REBATE
V56-170	$30 REBATE
V80-240	$150 REBATE
V50 3.5 MACRO	$50 REBATE
SF1 APS Flash	$50 REBATE

LENSES

20mm F2.8	427	28mm F2	477
24mm F2.8	207	50mm F1.7	40
28mm F2.8	127	50mm F1.4	157
50mm F2.8 Macro			207
85mm F1.4			537
100mm F2.8 Macro			427
200mm F2.8 APO			817
300mm F2.8			CALL
300mm F4.0 APO			CALL
400mm F4.5 APO			1817
500mm F8 Reflex			357
600mm F4.0 APO			6139
17-35mm F3.5 GAF			1357
20-35mm F3.5-4.5			397
24-85mm F3.5-4.5 MZ			267
28-70mm F2.8 i			747
28-80mm F4.0-5.6 MZ			77
28-85mm F3.5-4.5 i			207
70-210mm F4.5-5.6 MZ			87
80-200mm F2.8 APO Super HS			967
100-300mm F4.5-5.6Si APO			347
100-400mm F4.5-6.7 APO			537
AF 2X Converter			47
AF 2X Pro Converter			157

PENTAX

CAMERA BODIES

ZX-50
Includes 1-Yr Full U.S.A. Warranty
$177

All Bodies Include USA Warranty

ZX-5N	337	PZ-1P	467
ZX-5	297	ZX-M	147
ZX-10	207	K-1000	167

FLASHES

500 FTZ	217
400 FTZ	187
330 FTZ	107

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Import Models Available Upon Request

CAMERA KITS (ALL INCLUDE USA WARRANTY)

ZX-50 Kit w/ Pentax F 35-80AF	267
ZX-50 Kit w/ Pentax 28-80AF	297
ZX-10 Kit w/ Pentax FA 28-80AF	317
ZX-5N Kit w/ Pentax FA 28-80AF	427
ZX-5N Kit w/ Pentax FA 28-105	547
ZX-M Kit w/ 50mm F2.0	177
PZ-1P w/ Pentax FA 28-200mm	697
PZ-1P w/ Pentax FA 28-105mm	667
ZX-5 Kit w/ Pentax FA 28-80AF	377
ZX-M Kit w/ F35-80mm & F 80-200 Flash, Tripod & Gadget Bag	327

All Kits Include Case and Wide Strap

Tamron 28-200 Kit
- Tamron 28-200 Super Macro Asph.
- Camera Case, Wide Strap, Cleaning Kit AND Full 1-Year U.S.A. Warranty

ZX-M	377*	ZX-5N	567*
ZX-50	417*	ZX-5N QD	CALL
ZX-10	467*	PZ-1P	737*

LENSES

FA 20mm F2.8	497
FA 28mm F2.8	177
FA 50mm F1.4	177
FA 50mm F1.7	127
FA 100mm F2.8 Macro	387
F 17-28mm F3.5-4.5	347
FA 28-70mm F4	127
FA 28-105mm F3.5-4.5	197
FA 100-300mm F4.5-5.6	197
SMCP 80-200mm F4.7-5.6	107
SMCP 100-300mm F4.5-5.6	247
2X Converter	47
2X Pro Converter	157

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IS-20	297
IS-10	257
Centurion	337
Centurion S	387
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Stylus Zoom 115	207
LT Zoom 105	229
Stylus Epic	97
Stylus 80w (28-80mm)	217

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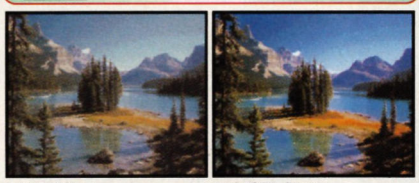

without filter — with CPL filter

FILTER TYPE	37-55	58	62-67	72-77	82
80A, 80B, 81A, 81B, 812	9.95	11.95	15.75	27.95	41.95
8, 11, 15, 25, ND3, ND6, ND99	75	11.95	15.75	27.95	41.95
Color Grads(Blue,Sunrise,ND6)	31.25	36.50	44.50	58.25	-
Center Spot	22.50	26.25	29.25	38.95	-
Enhancing	48.75	74.75	78.50	90.50	99.25
Flourescent (FLD, FLB)	14.50	18.50	22.95	36.95	66.75
Fog 1, 3, 5	27.75	34.75	44.50	58.25	76.75
Soft / Fx 1, 2, 3, 4, 5	29.50	37.50	46.25	62.75	90.50
Star 4 Point 2mm	20.75	24.25	37.50	63.50	-
Color Compensating	43.50	50.50	77.50	112.50	-
Sepia 1, 2, 3	27.95	34.95	44.95	58.95	64.75
Softnet	28.00	35.00	44.50	58.50	64.75
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Nova 4	44
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Agfa ePhoto 1680	687
Epson PC Photo 700	447
Fuji MX-700	497
Kodak DC-210 PLUS	407
Kodak DC-260	727
Minolta EX Zoom 1500	719
Minolta RD-175	3995
Nikon Coolpix 900s	587
Olympus D-340L	CALL
Olympus D-400 Zoom	CALL
Olympus D-620L	CALL
Ricoh RDC-4300	487
Sony Mavica FD-71	597
Sony Mavica FD-81	687

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50mm F2.8 Macro New	267
105mm F2.8 EX Macro 1:1 New	357
300mm F4.0 APO MACRO HSM NEW!	717
400mm F5.6 APO MACRO HSM NEW!	687
500mm F4.5 APO	CALL
600mm F8	297
24-70mm F3.5-5.6 Aspherical	117
28-70mm F2.8	223
28-105mm F2.8-4.0 Aspherical	179
28-200mm F3.8-5.6 Aspherical UC	197
70-200mm F2.8 APO NEW!	627
70-300mm F4.0-5.6 DL Macro	CALL
70-300mm F4.0-5.6 APO Macro	227
135-400mm F4.5-5.6 APO Aspherical	397
1.4x APO New	127
2.0x APO HSM NEW!	147

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200-400mm F5.6 LD $439

300mm F2.8 CALL

90mm F2.8 1:1 MACRO $439

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28-105mm F4-5.6 (IF)	189
28-105mm F2.8 LD Aspherical	749*
28-200mm F3.8-5.6 LD Super Macro	264*
70-300mm F4-5.6 LD	229
100-300mm F5-6.3	169
200-400mm F5.6 LD	439*

Tokina

80-200mm F2.8 ATX SD APO $557

20-35mm F2.8 ATX PRO	CALL
28-70mm F2.6-2.8 ATX PRO	377
80-200mm F2.8 ATX	557
80-400mm F4.5-5.6 SD-APO	467*
100mm F2.8 ATX	297
300mm F2.8	1647
400mm F5.6	CALL
35-300mm F4.5-5.6 NEW	247
20-35mm F3.5-4.5	CALL

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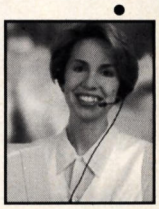

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NC 120	4.39	3.99
NC 220	8.49	7.99
NC 135-36	6.69	6.09
VC 120	4.39	3.99
VC 220	8.49	7.99
VC 135-36	6.69	6.09

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PRN 220	6.99	N/A
PRN 135-36	5.55	N/A
160 ASA		
VPS 120	3.69	3.29
VPS 220	6.99	6.49
VPS 135-24	3.99	N/A
VPS 135-36	5.99	4.29
400 ASA		
PMC 120	3.69	N/A
PMC 220	7.49	N/A
PMC 135-36	5.85	N/A
PPF 120	3.69	N/A
PPF 220	7.49	N/A
PPF 135-36	5.85	N/A
1000 ASA		
PMZ 120	3.99	N/A
PMZ 220	9.95	N/A
PMZ 135-36	6.29	N/A

KODAKCOLOR

	USA	IMPORT ENGLISH	IMPORT NON
100 ASA			
GA120	2.25	N/A	N/A
GA 135-12	2.25	1.95	N/A
GA 135-24	2.99	2.25	1.99
GA 135-36	3.99	2.75	2.59
200 ASA			
GB 135-12	2.69	2.20	N/A
GB 135-24	3.49	2.85	2.49
GB 135-36	4.79	3.39	2.79
400 ASA			
GC 135-12	2.69	2.35	N/A
GC 135-24	3.99	2.95	2.49
GC 135-36	4.99	3.75	3.29
800 ASA GOLD MAX NEW			
GT 135-24	3.99	3.79	N/A
GT 135-36	5.59	4.99	N/A

MULTI-PACK		
GA 4 PACK	100	7.99
GB 4 PACK	200	8.99
GC 4 PACK	400	9.50
GT 4 PACK	800	10.95

KODACHROME SELECT

KM 135-36	25	6.09
KR 135-36	64	5.79
KR 135-36	twin	4.99
KL 135-36	200	7.49

ROYAL SELECT

RA 135-24	100	3.39
RA 135-36	100	4.69
RB 135-24	200	4.19
RB 135-36	200	5.39
RC 135-24	400	4.49
RC 135-36	400	5.79

B&W

	USA	IMPORT
TP120 *25 ASA*	4.59	N/A
TP 135-36	5.59	N/A
TP 150ft.	58.99	N/A
TMX 120 *100 ASA*	2.29	2.09
TMX 135-24	2.69	2.39
TMX 135-36	3.39	2.79
TMX 402	26.99	N/A
TMY 120 *400 ASA*	2.49	2.09
TMY 135-24	2.79	2.29
TMY 135-36	3.49	2.89
TMX CN 135-24	3.25	2.99
TMX CN 135-36	3.99	3.79
TMX CN 1202	2.79	2.59
TMZ 135-36 *3200 ASA*	3.95	N/A
PX 135-24 *125 ASA*	2.59	2.09
PX 135-36	3.59	2.69
PXP 120 *125 ASA*	2.69	N/A
PXP 220	5.10	N/A
TX 135-24 *400 ASA*	2.49	2.09
TX 135-36	3.25	2.69
TX 120 *400 ASA*	2.29	2.09
TX 402	29.95	N/A
TXP 120 *320 ASA*	2.69	2.45
TXP 220	4.99	N/A

EKTACHROME PROFESSIONAL

64		
EPR 120	3.49	N/A
EPR 135-36	6.99	N/A
64T		
EPY 120	3.79	N/A
EPY 135-36	6.99	N/A
100		
E100S 120	4.19	3.99
E100S135-36	7.49	6.49
E100SW 120	4.19	3.99
E100SW135-36	7.49	6.49
100 PLUS		
EPP 120	3.75	3.49
EPP 135-36	6.59	5.49
EPP 404	74.95	N/A
100		
EPN 135-36	7.49	6.49
160T		
EPT 135-36	7.99	7.49
200		
E200 120	5.39	N/A
E200 135-36	7.89	7.49
400		
EPL 135-36	8.79	N/A
ESD663-5071	40.95	N/A
EIR 135-36	17.95	N/A

EKTACHROME SELECT

EB 135-24 100	4.39	3.79
EB 135-36 100	5.99	3.99
ET 135-36 160T	7.39	N/A
ED 135-24 200	5.49	5.19
ED 135-36 200	6.99	5.99
EL 135-36 400	8.25	6.79

EKTAPRESS

MULTISPEED		
PJM 135-36	4.19	N/A
PJ 100 135-36	3.49	N/A
PJ 400 135-36	4.69	N/A
PJ800 135-36	5.19	N/A

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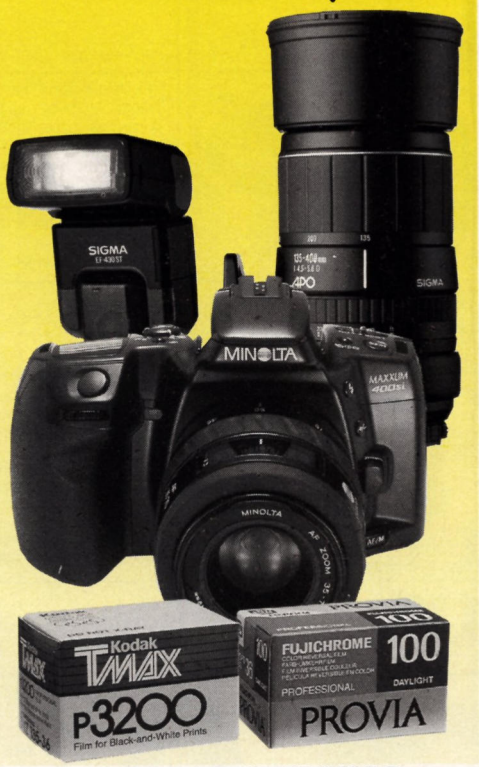

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NPH 135-36	400	3.99
NHG 120	400	3.59
NHG II 120	800	4.49
NHG II 220	800	8.39
NHGII135-36	800	6.39
Neopan135-36	100	1.99
Neopan135-36	400	2.69
Neopan135-36	1600	3.49

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CN 135-24	100	1.79
CN 135-36	100	2.19
CA 135-12	200	1.85
CA 135-24	100	2.19
CA 135-36	200	2.59
CH 135-12	400	2.15
CH 135-24	400	2.49
CH 135-36	400	3.29
CZ 135-36	800	4.75
CU 135-36	1600	4.75

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CS 135-36	100	3.49

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RVP 135-36	50	5.99
RVP 100'	50	83.99

ASTIA

RAP 135-36	100	6.99
RAP 120	100	4.49

PROVIA

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RDPII135-36	100	5.99
RDP II 100'	100	79.00
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RHPII135-36	400	7.99
RTP 120	64T	3.59
RTP 135-36	64T	5.49
RSP 135-36	1600	9.29

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RMS 120	5.99
RMS 220	11.39

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RM 135-24	*200*	*3.49*
RM 135-36	*200*	*4.99*
RH 135-24	*400*	*4.79*
RH 135-36	*400*	*5.99*

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XP2S 135-36	400	3.89
XP2 100'	400	32.49
XP2 135-24	400	2.49
XP2 135-36	400	3.09
FP4 120	125	1.99
FP4 135-24	125	1.99
FP4 135-36	125	2.65
HP5 120	400	1.99
HP5 135-24	400	1.99
HP5 135-36	400	2.79
DELTA 120	100	2.39
DEL 135-24	100	2.39
DEL 135-36	100	3.29
DELTA 120	400	2.49
DEL 135-24	400	2.49
DEL 135-36	400	3.29
DELTA 120	3200	3.19
DEL 135-36	3200	4.79
PAN F 120	50	2.29
PAN 135-36	50	3.19

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Kodak
DIGITAL SCIENCE DC-260

The DC-260 can transfer pictures to a computer at least ten times faster than traditional digital cameras. It incorporate the Universal Serial Bus (USB) interface compared with the use of serial or IrDA ports, and it employs a Motorola PowerPC 800 series processor to speed image processing and add functionality.
- Maximum setting of 1.6 million pixels (1536x 1024) -- enough detail for a photo-realistic 8x10 inch picture.
- 3X optical zoom (38 to 115mm, 35mm equivalent) can be digitally extended to 6X.
- Burst mode: Up to 9 consecutive 9 pictures at standard resolution (640 x 480) or 3 at highest resolution. • NTSC/PAL
- Flash synch feature to connect to an external flash like with traditional, professional camera
- Albuming feature • Includes 8MB compact flash, AC adapter, Picture easy, Photo Deluxe and Page Mill.

$779.95

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FUJIX DS-330

- 2/3-inch CCD with 1.3 million square pixels–delivers 1280 X 1000 pixel resolution
- Auto-exposure, autofocus and autoflash, as well as manual focus and manual exposure
- Saves images on ATA Type II PCMCIA cards
- Built-in 3X optical lens zoom with macro is the focal length equivalent of a 35-105mm zoom in 35mm
- 1/4-1/1000 sec. shutter speeds
- Video output
- Optical viewfinder
- Includes PKD-3 power kit and IFD-3 serial interface kit.

$1649.95

Nikon
COOLPIX 900s

- 1.3 megapixel (1280x960) resolution
- 3x zoom Nikkor lens, 5.8-17.4mm zoom power
- Battery-saving optical viewfinder
- 114,000 pixel 2-inch LCD viewfinder
- Optional wide angle and fisheye converter
- Optional 5-mode speedlight
- 3-mode metering (spot, center and matrix)
- Supplied 8MB CompactFlash
- Flash sync port allows use of an external flash (requires optional accessory bracket).

AGFA
ePHOTO 1680

The feature-rich ePhoto 1680 produces outstanding high-resolution photos—up to 1.9 million pixels in 1680 mode. It captures images shot from any angle with the flash swivel zoom lens which is a high quality optical lens with 3x zoom and macro, and an attached flash.
- 1600 x 1200 picture resolution • 4 image capture modes
- 4MB SmartMedia removable card included
- 3x optical zoom • 2x digital zoom
- 2" LCD display monitor • 4 flash modes
- Auto and manual focus settings • Self-timer

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DIMAGE EX ZOOM 1500 / EX WIDE 1500

Minolta's lens technology gives you the flexibility to switch between a compact zoom lens and bright wide angle lens. For added creativity you can detach the lenses with the optional 1.5m extension cable. Both the EX Zoom 1500 and the EX Wide 1500 utilize Sony's progressive scan Wfine CCD which offers a full framed still image.
- High quality 1/2" CCD with 1344x1008 pixel res.
- 7-21mm f/3.5-5.6 zoom lens (35 equiv. 38-115mm) on EX Zoom 1500 or 5.2mm f/1.9 (35 equiv. 28mm) on EX Wide 1500
- Continuous shooting mode of up to 3.5 fps • 2 in. LCD monitor screen • 4MB compact flash card
- Built-in 5-mode auto flash, red eye auto, fill, red eye fill, off flash • Windows and Mac compatible

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- Exclusive HP PhotoSmart photo finishing software for easy layouts and printing
- Includes 4MB compact flash card, AC adapter, cables and software
- Built-in lens cover and flash
- Auto exposure and auto focus with 3 modes

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D-340L

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- 4MB smart media card included
- 5.5mm lens (36mm, 35 equiv.)
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- Windows and Mac compatible
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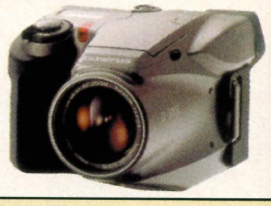
- 2MB smart media card included
- Auto flash • 3x zoom lens, 9.2-28mm (50-150mm, 35 equiv.)
- Prints directly to the Olympus P300 printer
- Windows and Mac compatible
- Adobe PhotoDeluxe included

D600L Step Up Features
- 1280x1024 resolution • 4MB card included



OLYMPUS
D-400 ZOOM

- 1.3 million pixel ultra high resolution CCD
- 1280 x 960 image res.
- 3x optical zoom, 5.4-16.2 aspherical lens (35-105mm f/2.8-4.4, 35 equiv.)
- 2x digital telephoto at any focal length
- 8MB Smartmedia card included
- 43mm threaded barrel
- 4-mode pop-up intelligent flash system: auto in low light/back light, "red-eye" reduction, fill-in, forced-off • Through-the-lens auto focus and white balance • 5-step manual white balance control
- 1/2-1/1000/sec. mechanical shutter • Auto exposure with +/- 2 step control in 1/2 step increments
- 2 position quick focus settings, 8 feet and infinity • Dioptric corrector for viewfinder sharpness
- 3x image inspection mode • 1, 4, 9, 16 up image review • Images saved as .exif file format
- Full functionality with direct connect P-300 digital photo printer • Exposure lock mode
- "Center weighted and "spot" metering modes

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OLYMPUS
D-620L

- 1.4 million pixel ultra high resolution - progressive scan 2/3" CCD
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- 3x optical zoom lens
- 9.2-28mm (50-150mm f/2.8-5.6, 35 equiv.)
- 43mm threaded barrel
- 2-8MB Smartmedia card included
- 1/4-1/10,000/sec. electronic shutter
- 6-step manual white balance color / 3000-6500 degree temperature control • Battery savings mode
- Burst mode: up to 5 images in 1/3 sec. intervals in any recording mode
- 3 position quick focus settings, 1.3 feet, 8 feet and infinity
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- 6-mode pop-up intelligent flash system: auto/back light, "red-eye" reduction, fill-in, forced-off, fill-in with external flash, external flash only • Through-the-lens auto focus and white balance
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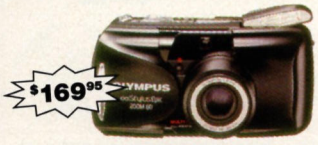
• 35mm f/3.5 Fixed Zeiss Lens • 3 Beam AF 1.2´ to Infinity • Auto Flash, Fill Flash, Flash Off, Red-Eye Reduction • Infinity Mode • Weatherproof • 4.7 x 2.5 x 1.6˝ • Weighs 6.7 oz.

OLYMPUS STYLUS EPIC ZOOM 80



• 38-80mm f/4.5-8.9 Zoom Lens • AF 2´ to Infinity • Auto Flash, Fill Flash, Flash Off, Slow Sync, Red-Eye Reduction • 2 Zone Metering • Weather Resistant • Infinity Mode • 4.5x2.3x1.6˝ • Weighs 6.5 oz.

YASHICA EZS ZOOM 105

• 38-105mm f/5.2-10.5 Zoom Lens • AF 3.3´ to Infinity • Auto Flash, Fill Flash, Flash Off, Red-Eye Reduction • Infinity Mode • Auto Shut-Off • Panorama • Battery Power • 5.1 x 2.3 x 2˝ • Weighs 9.2 oz.

PENTAX IQ ZOOM 105WR

• 38-105mm f/4.5-11 Aspherical Zoom Lens • AF 2.1´ to Infinity • Auto Zoom Flash, Fill Flash, Flash Off, Slow Sync, Red-Eye Reduction + Bulb • 5 Point Passive or Spot AF • Infinity • Panorama • 5.2 x 3 x 2.3˝ • Weighs 12 oz.

SAMSUNG MAXIMA ZOOM 145 QD

• 38-145mm f/3.7-10.95 Schneider Zoom Lens • Passive Multi or Spot AF 2´ to Infinity • Auto Flash, Fill Flash, Flash Off, Slow Sync, Red-Eye Reduction • Fuzzy, Portrait, Step Zoom, Interval, Snap Shooting • Panorama Mode • Infinity Mode • 5.3x3x2.5˝ • 12.3 oz.

Nikon ZOOM 800 QD

• 38-130mm f/4.5-9.6 Zoom Lens • Multi AF, Spot AF, 3.3´ to Infinity • Auto Flash, Fill Flash, Flash Off, Red-Eye Reduction • Center Weighted Metering • Film Prewind Load, Portrait, Action, Landscape Mode • 5 x 2.8 x 2.1˝ • Weighs 10.4 oz.

Canon SURE SHOT Z135

• 38-135mm f/3.6-8.9 Zoom Lens • 3 Point AF, Spot AF, 1.3´ to Infinity • Auto Flash, Fill Flash, Flash Off, Slow Sync, Red-Eye Reduction + Exp. Compensation • Self Diagnosis Warning, Portrait, Macro, Motion/ Silent Photomodes • 5.3 x 2.8 x 2.6˝ • Weighs 12.1 oz.

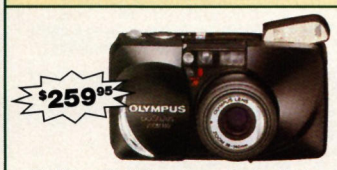
MINOLTA FREEDOM ZOOM 140 EX

• 38-140mm f/3.9-9.4 Zoom Lens • Passive AF 2.1´ to Infinity + Macro Mode • Auto Flash, Fill Flash, Flash Off, Slow Sync, Red-Eye Reduction • Thank-You, Portrait, Night Portrait, Macro Full Auto Mode, Exposure Compensation • 5.2 x 2.8 x 2.4˝ • 11.1 oz.

PENTAX IQ ZOOM 140M

• 38-140mm f/4.8-12 Aspherical Zoom Lens • AF 2.6' to Infinity • Auto Flash, Fill Flash, Flash Off, Slow Sync, Red-Eye Reduction + Bulb • 5 Point Passive or Spot AF • Infinity • Panorama • 4.5 x 2.6 x 2˝ • Weighs 8.3 oz.

OLYMPUS STYLUS ZOOM 140

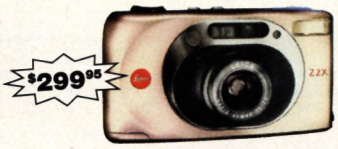


• 38-140mm f/4-11 Zoom Lens • Passive AF 2´ to Infinity • Auto Flash, Fill Flash, Flash Off, Slow Sync, Red-Eye Reduction • 3 Zone or Spot Metering • Weather Resistant • Adjustable Diopter • 4.7 x 2.6 x 2˝ • Weighs 9 oz.

Rollei PREGO ZOOM 115 DATE

• 38-115mm f/3.9-10.7 Zoom Lens • AF 1.7´ to Infinity, Spot + Macro • Auto Flash, Fill Flash, Flash Off, Slow Sync, Red-Eye Reduction • Fuzzy, Portrait Mode • Infinity Mode • Snap Mode • Data Back • 5 x 2.5 x 1.8˝ • Weighs 9.1 oz.

Leica Z2X



• 35-70mm f/4-7.6 Zoom Lens • AF 2´ to Infinity • Auto Flash, Fill Flash, Flash Off, Slow Sync, Red-Eye Reduction • Center Weighted Metering • Infinity Mode • Exposure Compensation • 4.9 x 2.8 x 1.7˝ • 8.6 oz.

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• 28-110mm f/4.5-5.6 Aspherical Zoom Lens • AF 2.5´ to Infinity • Auto Flash, Fill Flash, Flash Off, Slow Sync, Red-Eye Reduction, Manual Setting • Fuzzy Logic, Center or Spot Metering • Aperture Priority or Program Modes • 4.8 x 3.5 x 4.3˝ • Weighs 21.7 oz.

PENTAX IQ ZOOM 160

• 38-160mm f/4.5-12 Aspherical Zoom Lens • AF 2.6´ to Infinity + Macro • Auto Zoom Flash, Fill Flash, Flash Off, Slow Sync, Red-Eye Reduction + Bulb • 5 Point Passive or Spot AF • Infinity • Panorama • LCD Illumination • 5x2.9x2.3˝ • 11.1 oz.

PENTAX IQ ZOOM 200

• 48-200mm f/5.1-13 Aspherical Zoom Lens • AF 2.6´ to Infinity + Macro • Auto Zoom Flash, Fill Flash, Flash Off, Slow Sync, Red-Eye Reduction + Bulb • 5 Point Passive or Spot AF • Infinity • Panorama • LCD Illumination • 5 x 2.9 x 3˝ • Weighs 12.2 oz.

RICOH® GR-1

• 28mm f/2.8 Fixed Lens • Multi AF or Spot Focus 1.1´ to Infinity • Auto Flash, Fill Flash, Flash Off, Slow Sync, Red-Eye Reduction • Program, Aperture Priority f/2.8-22 in 1/2 Stop • Snap Fixed Focus at 6.6´ • Exposure Mode and Shutter Speed Visibility in Viewfinder • 4.6 x 2.4 x 1˝ • Weighs 6.1 oz.

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- 3D multi sensor balanced fill flash w/SB-28 and "D" lenses
- 1/8000 sec. top shutter speed
- 1/250 sec. flash sync-1/4000 w/SB-28 • 4.3 fps advance
- 6 exp. modes

CALL USA

N70

- Auto focus tracking to 3.1 fps
- 8 segment 3D matrix meter
- Center weighted and spot meter
- Built-in 3D multi sensor balanced fill flash covers 28mm lens
- High eyepoint viewfinder
- 1/4000 sec. top shutter speed w/1/125 sec. flash sync
- 5 exp. modes

Body Only **$429.95** USA

N60

- 6 segment 3D matrix meter
- Manual, aperture, shutter priority & auto-multi exposure modes
- 1/2000 sec. top shutter speed w/1/125 flash sync
- Built-in flash for fill, red-eye reduction and slow sync

Body Only **$299.95** USA

F3HP

- High eyepoint finder w/virtual 100% coverage
- Interchangeable finders, screens, backs & power sources
- Auto or manual exposure control
- Highly center weighted meter
- 1/2000 to 8 sec. shutter range
- Ultra-strong titanium shutter
- TTL flash control
- Metering as low as EV1

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PRONEA-S NEW!

APS Body

w/IX Nikkor 30-60/4-5.6 .....CALL

IX 20-60.....379.95 IX 24-70.....159.95

NEW! IX Nikkor 60-180/4.5-5.6.....149.95

USA = Imported and warrantied by Nikon USA (AF lenses include a 1 year warranty plus 4 years extended service coverage)

IMP. = Imported & warrantied by B&H (not qualified for Nikon USA Rebates and Warranties)

NIKON LENSES

AF AIS LENSES

★ With Hood ◆ With case

	IMP.	USA
35/2.0	—	219.95
50/1.8 (52ø)	84.95	94.95
180/2.8 ED IF	—	469.95
**300/4 ED IF (39ø)	799.95	899.95
24-50/3.3-4.0	—	289.95
35-135/3.5-4.5 (62ø)	CALL	CALL

D-TYPE AF NIKKOR LENSES

	IMP.	USA
*16/2.8D (77ø)	619.95	729.95
18/2.8D (77ø)	1074.95	1264.95
20/2.8D (62ø)	399.95	439.95
24/2.8D (52ø)	274.95	289.95
28/1.4D (72ø)	1349.95	1569.95
28/2.8D (52ø)	194.95	219.95
35/2.0 D (52ø)	249.95	279.95
60/2.8D Micro (62ø) (1:1)	299.95	354.95
50/1.4D (52ø)	234.95	249.95
85/1.4 "D" IF (77ø)	839.95	949.95
*85/1.8D (62ø)	319.95	359.95
105/2.8D Micro (52ø) (1:1)	519.95	599.95
*105/2.0DC AF D (72ø)	769.95	849.95
135/2.0 DC D	869.95	984.95
180ED IF/2.8D (72ø)	599.95	699.95
*200/4D ED IF Micro (62ø)	1049.95	1249.95
*20-35/2.8D (77ø)	CALL	CALL
NEW! 24-50/3.3-4.5D (62ø)	309.95	339.95
24-120/3.5-5.6D	429.95	479.95
28-70/3.5-4.5D (52ø)	284.95	299.95
28-80/3.5-5.6D (58ø)	149.95	159.95
28-200/3.5-5.6D	439.95	489.95
35-70/2.8D (62ø)	529.95	624.95
35-80/4-5.6D (52ø)	89.95	99.95
35-105/3.5-4.5 D (52ø)	289.95	299.95
70-180/4.5-5.6 ED D Zoom Micro	789.95	979.95
70-210/4-5.6D (62ø)	259.95	289.95
NEW! 70-300/4.0-5.6 ED D	CALL	CALL
80-200/2.8 w/ Tripod Collar	779.95	874.95
NEW! 80-200/2.8 AF"S"	CALL	CALL
NEW! 80-200/4.5-5.6D (52ø)	139.95	159.95
NEW! 300/2.8 AF "S"	CALL	CALL
400/2.8 D AF	CALL	CALL
NEW! 400/2.8 AF "S"	CALL	CALL
NEW! 500/4.0 AF "S"	CALL	CALL
600/4.0 AF "S"	CALL	CALL

MANUAL AIS LENSES

	IMP.	USA
**15/3.5	1799.95	2069.00
*16/2.8	749.95	839.95
**18/3.5 (72ø)	1079.95	—
20/2.8 (62ø)	499.95	—
24/2.0 (52ø)	619.95	749.95
24/2.8	349.95	—
28/2.0 (52ø)	599.95	649.95
28/2.8 (52ø)	334.95	—
35/1.4 (52ø)	639.95	824.95
35/2.0 (52ø)	329.95	—
50/1.8 (52ø)	119.95	—
50/1.4 (52ø)	269.95	—
50/1.2 (52ø)	424.95	499.95
55/2.8 Micro (52ø)	259.95	334.95
58/1.2 NOCT	1569.95	1649.95
*85/1.4 (72ø)	839.95	CALL
*105/2.5 (52ø)	299.95	369.95
*105/1.8 (62ø)	649.95	—
*105/2.8 Micro (52ø)	514.95	—
120/4 Medical Nikkor (49ø)	CALL	CALL
LD-2 DC pack f/120mm Med	159.95	193.00
LA-2 AC unit f/120mm Med	249.95	—
*135/2 (72ø)	699.95	—
*135/2.8 (52ø)	329.95	CALL
*200/4 Micro (52ø)	669.95	859.95
**500/8	699.95	799.95
1000/11	1529.95	1849.95
*PC 28/3.5 (72ø)	849.95	1129.95
*PC 35/2.8 (52ø)	599.95	734.95
28-85/3.5-4.5 (62ø)	519.95	—
35-70/3.3-4.5 Macro (52ø)	249.95	—
35-105/3.5-4.5	369.95	—
35-135/3.5-4.5	539.95	—
35-200/3.5-4.5 Macro (62ø)	859.95	939.95
70-210/4.5-5.6	119.95	—
100-300/5.6	599.95	—
180-600/8.0 ED	CALL	CALL

NIKON "ED" LENSES

	IMP.	USA
*180/2.8 (72ø)	799.95	—
**200/2.0 EDIF	4199.00	4625.00
*300/4.5 (72ø)	1029.95	—
300/2.8 ED IF	CALL	—
**400/2.8 (52ø)	6799.00	7299.00
**400/3.5 (122/39ø))	4599.00	4755.00
**400/5.6 (72ø)	2149.00	—
**500/4P (39ø)	4199.00	5139.00
600/4.0	CALL	—
**800/5.6 (52ø)	5999.00	6399.00
*50-300/4.5 (95ø)	2699.00	3100.00

TELECONVERTERS

	IMP.	USA
TC-14E (1.4x)	459.95	529.00
TC-20E (2x)	459.95	594.95
TC-201 (2x)	244.95	299.95
TC-14A (1.4x)	259.95	299.95
TC-301 (2x)	479.95	629.95
TC-14B (1.4x)	519.95	624.95

MANUAL FOCUS CAMERAS

	IMP.	USA
FM-2	379.95	479.95
FM-2 Black	399.95	499.95
FM-10 w/35-70 & Case	224.95	239.95
FE-10 w/35-70 & Case	259.95	—
F-3 High Eye Point	CALL	

NIKON FINDERS

	IMP.	USA
DA-2 Action Finder (F3)	349.95	479.95
DW-3 Waist Level (F3)	84.95	119.95
DW-4 High Mag. Finder 6x (F3)	184.95	304.95
DE-3 High eyepoint (F3)	199.95	299.95
DR-3 Right angle	109.95	145.95
DG-2 2x magnifier	39.95	59.00
DW-20 Waist level (F4)	184.95	226.95
DW-30 Waist level (F5)	199.95	239.95
DA-20 Action finder (F4)	609.95	799.95
DA-30 Action finder (F5)	829.95	999.95
DP-20 Multi-meter (F4)	489.95	514.95
DP-30 Multi-meter (F5)	379.95	419.95
DW-21 High Mag. 6x (F4)	339.95	399.95
DW-31 High Mag. 6x (F5)	309.95	399.95

FINDER ACCESSORIES

Focusing Screens for 8008s, N90, F3	28.95
f/FM-2, FE-2, FA	23.50
"K" Screen (F2) or "B" Screen (F2020)	24.95
Focusing Screens for F4	39.95
Diopters	16.95

BEATTIE SCREENS

8008, 8008s, N90			64.95
F2	87.95	F3	84.95
F4	92.95	FE2, FM2	59.95

NIKON FILTERS

	39mm	52mm	62mm	72mm	77mm
L37C	22.95	22.95	31.95	52.95	64.95
L1BC	24.95	23.95	34.95	54.95	–
Color	24.95	22.95	34.95	42.95	59.95
ND	32.95	24.95	–	—	–
Soft Focus	– 53.95	74.95	99.95	–	–
Circ. Pola	– 59.95	85.95	124.95	139.95	

	82mm	95mm	122mm
L37C	84.95	114.95	149.95
Color	—	—	99.95

Gel Holder AF-1 52ø.....34.95 AF-2 72ø ...54.95

CA-1 52mm Filter Pouch.....24.95

DATA BACKS

	IMP.	USA
MF-14 (F3)	199.95	214.95
MF-16 (FM2)	199.95	234.95
MF-18 (F3)	229.95	249.95
MF-19	219.95	—
MF-22 (F4)	99.95	129.95
MF-23 (F4)	299.95	349.95
MF-25 (N90s)	CALL	CALL
MF-26 (N90s)	CALL	CALL
MF-27, MF-28	CALL	CALL
MF-4 250 Exp. Back (F3)	1039.95	1139.95
250 Exposure Cassette	54.95	

NPC POLAROID BACKS

FE2, FM2	749.95	F3	644.95
F3 w/MD-4	729.95	F4	729.95
8008, 8008s	759.95	N90	779.95

NIKON FLASH SYSTEM

	IMP.	USA
SB-16A	284.95	334.95
SB-16B	264.95	313.00
SB-17	179.95	—
SB-21A	409.95	449.95
SB-21B	389.95	464.95
SB-23	89.95	121.95
SB-27	174.95	254.95
SB-28	CALL	CALL
NEW! SB-22S	IMP.	144.95

Ikelite, Vivitar, Sunpak Wireless TTL Slave Sensor.....ea. 119.95

NIKON FLASH ACCESSORIES

AS-1,2,3	26.95	AS-5	29.95
AS-4	27.95	AS-6	39.95
AS-7	74.95	AS-8	159.95
AS-9	109.95	AS-10,11	36.95
AS-12,14	249.95	AS-15	17.95
SC-14	53.95	SC-17	53.95
SC-15	19.95	SC-24	54.95
SC-18	29.95	SC-19	34.95
SC-23	119.95	SD-7	124.95
SD-8	119.95	UR-3	24.95
SK-6 IMP	239.95	SK-6 USA	264.95
SU-4	79.95	SK-7	19.95

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- PRONEA 6I • F4 • F5 • SB-25/26
- The Essence of Light.....Ea. 24.95

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SUPER SPECIAL!

- 1 MB-23 Battery Pack for F4s
- 2 MN-20 Nicad Packs for MB-23
- 1 MH-20 Nicad Charger f/MN-20

All For Only **$199.95** (Over $350 Value)

	IMP.	USA
MD-4 f/F-3	389.95	479.95
MD-12 f/FM, FM-2, FE, FE-2, FA	289.95	394.95
MH-2 Charger f/MN-2	139.95	198.00
ML-2 Modulite Remote Control Set	289.95	344.95
ML-3 Mod. Cont. Set f/N90s	134.95	164.95
MW-2 Wireless Remote Control Set	1649.00	1774.00
MC-20 Remote Cord w/Timer	84.95	104.95
MB-23 6-AA Batt. Pack f/F-4s	119.95	149.95
MH-20 Charger f/MN-20	69.95	99.95
DB-5 Cold Battery Pack f/8008s	89.95	99.95
DB-6 External Battery Pack	199.95	229.95
MB-21 Std. Batt. Pack f/F-4s	149.95	
MB-22 Ext. Power Regulator f/F-4s	89.95	
DB-2, 4 Cold Battery Pack	51.95	
Winder f/FE-2, FM-2, FA	59.95	
MN-2 NiCad battery f/MD-4	109.95	
MF-6B Auto film stop back f/F-3	99.95	
MK-1 Firing rate converter f/MD-4	119.95	
MC-10, MC-11 10' remote release	37.95	
MC-4A Remote cord with plugs	34.95	
MC-22 Remote cord with plugs	49.95	
MC-25 Adapter Cord	59.95	
MC-26 Adapter Cord	49.95	
MC-27 Adapter Cord	49.95	
MC-30 Remote Cord	54.95	
MC-12A Remote Cord	64.95	
MC-12B remote release	49.95	
MR-3 MD-4 release adapter	34.95	
AH-3 Tripod mount adapter	29.95	
AP-2 Panorama Head	89.95	
MB-20 4-AA pack f/F-4s	49.95	
MN-20 NiCad pack f/MB-23	79.95	

MACRO SYSTEM

PN-11 Extension ring	96.95
PK-11A 8mm extension tube	57.95
PK-12 14mm extension tube	57.95
PK-13 27.5mm extension tube	59.95
PB-6 Bellows	209.95
PS-6 MTD slide adapter	134.95
PB-6D Bellows spacer	49.95
PB-6E Extension bellows	159.95
PB-6M Macro copy stand	42.95
AR-4, AR-7 Double cable release	42.95
AR-10 Double cable release	64.95
PG-2 Focusing stage	159.95
PF-4 Repro copy kit	649.95
BR-2/2A Lens reversing ring 52	19.95
BR-3 Filter adapter ring	19.95
BR-5 62/52 adapter ring	21.95
BR-6 Auto diaphragm ring	49.95
52mm Close-up Lens #0, 1, 2, 3T, 4T, ea	32.95
62mm Close-up Lens #5T, 6T, ea	39.95

CASES AND STRAPS

CL-13 A	17.95	CL-30, 31, 34	26.95
CL-32, 33			31.95
CL-15, 35, 38, 41			34.95
CL-17, 36, 40	46.95	NS-1, NS-8	12.95
AN-1, AN-4B, AN-4Y, NS-5			14.95
AN-6 Y or AN-6 W			23.95
AH-4 SLR Leather Handgrip			44.95
CF-39L f/8008	39.95	CF-40 f/8008	39.95
CF-50			39.95
CS-15 Leather Soft Case F-3			59.95

NIKON HOODS

HR-1,2	12.95	HB-1,3,4,5,6	16.95
HN-1, 2, 3, 9			14.95
HN-12, HK-2, 11, HS-12			24.95
HN-22, 23, 24			21.95
HS-7,9,10,11,14			23.95
HK-14, 15, 16			31.95
HB-7, 8, HN-13, HN-28			29.95
HN-26			32.95

ACCESSORIES

	IMP.	USA
AC-2E Data Link System f/N90s		79.95
Photo Secretary N-90		184.95
Photo Secretary F-5		249.95
Vestrap M/L/X-L Tan or Green		94.95
MB-10 Vertical Grip f/N90	134.95	144.95
NB-100 Nicad Batt. f/MB-10		49.95
NB-100 Nicad Batt. w/NC-100 Charger f/MB-10		99.95
NC-100 Charger f/Nicad NB-100		79.95

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- 5-point autofocus with choice of automatic or real-time focusing point selection
- Choice of 5 metering patterns from 16-zone evaluative to 2.3% fine spot metering
- 3 fps advance, 6 fps with power drive booster
- 1/8000 sec. shutter speed
- Enhanced triple-zone TTL flash sensor plus built-in flash exposure compensation control
- 1/250 sec. flash sync
- 14 custom functions including mirror lock
- Silent rewind

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- The ultimate "Decisive Moment" autofocus SLR
- Full time viewfinder display, even during exposure
- Ultra high speed continuous shooting up to 10 fps
- Quick 6-ms shutter release delay
- 5-point autofocus
- Multiple metering patterns
- Custom functions
- Silent rewind

CALL

EOS A2/A2E

- 5-point autofocus
- Eye-controlled focus (A2E only)
- 5 fps motor drive with 3 shooting speeds, silent or high speed rewind
- Fast 1/8000 sec. shutter speed
- 11 exp. modes • Auto bracketing
- 3-metering patterns
- Auto zoom flash • 1/200 sync
- 16 custom function controls

A2 ..... **CALL**
A2E ..... **CALL**

EOS ELAN II/IIE

- Built-in retractable flash 3 point autofocus
- 11 custom functions
- Eye controlled focus works in horizontal & vertical (IIE only)
- 2.5 fps whisper motor drive
- 10 exposure modes
- E TTI evaluating flash metering w/380EX flash

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EOS-IX KIT

- 24-85/3.5-4.5 USM lens
- 3 AF modes plus manual
- Choice of 6 zone, center weighted or spot (6.5%) metering
- 5 auto exposure modes plus manual
- 3 image control programmed modes
- 3 mode TTL flash metering
- Reads & writes IX data
- Accepts EF lenses

CALL

EOS-IX APS Body ..... **CALL**

EOS REBEL G

- 3-point AF system with AI Focus
- Exclusive AIM (advanced integrated multi-point control system)
- Supports advanced flash system features including E-TTL, FE lock and high speed synchro mode with optional Speedlites 380EX & 220EX
- 11 exposure modes including 5 programmed image control modes

Body **$239.95**

EOS-IX LITE APS Body ..... **CALL**
EOS-IX LITE w/22-55/4-5.6 Kit ..... **CALL**

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Rebel G

Rebel G with 35-80mm f/4-5.6 lens, wide strap and Battery
$309.95

Elan II/IIE

Elan II/IIE w/28-80mm f/3.5-5.6 USM lens, wide strap and 6v battery
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A-2

A-2 with 28-105mm f/3.5-4.5 USM lens, pro strap and 6v battery
CALL

A-2E

A-2E with 28-105mm f/3.5-4.5 USM lens, pro strap and 6v battery
CALL

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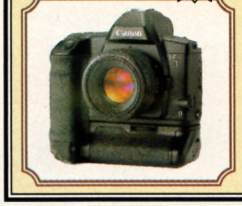
IMP. = Imported & warrantied by B&H (not qualified for Canon USA Rebates and Warranties)

NEW! EOS-3



- 45-point AF, 21-zone evaluative metering and eye controlled focus
- Ultra high speed predictive AF up to 7 fps with optional power drive booster PB-E2
- Sophisticated E-TTL flash exp. system with optional EX-series speedlites
- 18 custom functions incl. mirror lock and silent rewind
- Fully compatible with EF lenses and EOS speedlites

$1399.95

EOS EF LENSES

	IMP.	USA
15/2.8	634.95	699.95
20/2.8 USM (72ø)	409.95	474.95
24/2.8 (58ø)	319.95	359.95
28/2.8 (52ø)	174.95	209.95
28/1.8 USM (58ø)	404.95	469.95
35/2 (52ø)	249.95	299.95
50/1.8 (52ø)	74.95	84.95
50/1.4 USM (58ø)	314.95	349.95
85/1.8 USM (58ø)	319.95	389.95
50/2.5 Macro (52ø)	269.95	339.95
1:1 Life Size Converter /50 2.5	179.95	229.95
100/2.8 Macro (1:1) (52ø)	509.95	569.95
100/2 USM (58ø)	399.95	479.95
135/2.8 w/soft focus (52ø)	319.95	379.95
20-35/3.5-4.5 USM (77ø)	389.95	429.95
22-55/4.0-5.6 USM	149.95	149.95
24-85/3.5-4.5 USM	294.95	369.95
28-80/3.5-5.6	104.95	114.95
28-80/3.5-5.6 IV USM	124.95	149.95
28-105/3.5-4.5 USM (58ø)	229.95	289.95
28-135/3.5-5.6 "IS" USM	469.95	499.95
35-80/4-5.6 USM (52ø)	99.95	119.95
35-80/4.0-5.6 III (52ø)	84.95	89.95
55-200/4.5-5.6 USM	—	199.95
75-300/4.0-5.6 II (58ø)	159.95	179.95
75-300/4.0-5.6 USM (58ø)	194.95	214.95
75-300/4.0-5.6 USM "IS" (58ø)	489.95	509.95
80-200/4.5-5.6 II (52ø)	112.95	124.95
100-300 4.5-5.6 USM (58ø)	269.95	294.95

*Price After Rebate

EF "L" LENSES w/Case & Hood

	IMP.	USA
14/2.8 USM	1999.95	2179.00
24/1.4	1289.95	1329.00
NEW! 35/1.4 USM	—	1399.00
50/1.0 USM (72ø)	2099.00	2529.00
85/1.2 USM (72ø)	1349.95	1879.00
135/2.0 USM	849.95	989.00
180/3.5 Macro USM	1289.95	1479.00
200/1.8 USM (48ø)	3949.00	4259.00
200/2.8 USM (72ø)	669.95	734.95
300/2.8 USM (48ø)	3899.95	4359.00
300/4 USM (77ø)	929.95	1039.00
300/4.0 IS	1199.95	1489.00
400/2.8	6249.95	7229.00
400/5.6 USM (77ø)	1149.95	1389.00
500/4.5 USM (48ø)	5099.95	5549.95
600/4 USM (48ø)	7799.00	8809.00
17-35/2.8 USM	1084.95	1439.00
28-70/2.8 USM (77ø)	1049.95	1259.00
35-350/3.5-5.6 USM (72ø)	1549.95	1839.00
70-200/2.8 USM (77ø)	1199.95	1359.00
100-300/5.6 (58ø)	539.95	599.95
NEW! 100-400/4.5-5.6 "IS"	—	1699.00
Extender 1.4X APO	339.95	409.95
Extender 2X APO	294.95	329.95

MANUAL FOCUS

	IMP.	USA
24/3.5L Tilt-Shift (72ø)	1124.95	1309.00
45/2.8 Tilt-Shift (72ø)	1124.95	1309.00
90/2.8 Tilt-Shift (58ø)	1124.95	1299.00

EOS FLASH SYSTEM

	IMP.	USA
200E	—	49.95
220EX	112.95	129.95
380EX	144.95	169.95
540 EZ	269.95	309.00
NEW! 550 EX	—	499.00
480EG Grip Style Flash	489.95	509.95
Ikelite, Vivitar, Sunpak Wireless TTL Slave Sensor	ea. 119.95	
Compact Battery Pack E	99.95	
Transis Pack E	119.95	
Transistor Pack w/nicad Pack E	224.95	
ST-E2 Transmitter	199.95	
ML-3 Macro Ring light	239.95	
TTL Hot Shoe adapter #3	59.95	
TTL Distributor	44.95	
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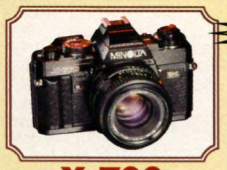

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NEW! 14/2.8	—	710.00	710.00	710.00	710.00	710.00
15/2.8	437.00	—	—	—	—	—
24/2.8	164.00	164.00	164.00	164.00	164.00	164.00
28/1.8 Aspherical II	164.00	164.00	164.00	164.00	*164.00	164.00
NEW! 50/2.8 EX Macro 1:1	—	236.00	236.00	236.00	*236.00	236.00
NEW! 105/2.8 EX Macro 1:1	—	359.00	359.00	359.00	*359.00	359.00
300./2.8	2200.00	2200.00	2200.00	2200.00	2200.00	—
500/4.5 APO	3253.00	3253.00	3253.00	3253.00	3253.00	—
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18-35/3.5-4.5 Aspherical	378.00	378.00	378.00	378.00	*378.00	378.00
24-70/3.5-5.6 Aspherical	146.00	146.00	146.00	146.00	*146.00	146.00
NEW! 28-70/2.8 EX	—	312.00	312.00	312.00	*312.00	312.00
28-70/2.8-4.0	130.00	130.00	130.00	130.00	*130.00	130.00
28-80/3.5-5.6 ASP-Macro	—	92.00	92.00	92.00	*92.00	92.00
28-105/2.8-4.0 Aspherical	—	198.00	198.00	198.00	*198.00	198.00
28-200/3.8-5.6 Aspherical UC	—	235.00	235.00	235.00	*235.00	235.00
70-210/4.0-5.6 II	118.00	118.00	118.00	118.00	*118.00	118.00
NEW! 70-300/4.0-5.6 DL Macro	—	198.00	198.00	198.00	*198.00	198.00
NEW! 100-300/4.0-6.7 UC	139.00	139.00	139.00	139.00	*139.00	139.00

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400/5.6 APO Macro "HSM"	—	—	786.00	786.00	—	—
70-200/2.8 APO	—	789.00	—	—	—	789.00
70-200/2.8 APO HSM	—	—	751.00	751.00	*751.00	—
NEW! 70-300/4.0-5.6 APO Macro	287.00	287.00	287.00	287.00	*287.00	287.00
135-400/4.5-5.6 APO Aspherical	—	498.00	498.00	498.00	*498.00	498.00
170-500/5.0-6.3 APO Aspherical	—	610.00	610.00	610.00	*610.00	610.00
1.4x APO	—	149.00	149.00	149.00	*149.00	149.00
2x APO	—	169.00	169.00	169.00	*169.00	169.00

*D Type

HSM 300mm f/4 APO HSM 400mm f/5.6 APO HSM

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Sigma 500/7.2 APO CFD, NAI, PK	579.95	Vivitar 105/2.5 Ser. 1, CFD	289.95
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28-80/3.5-5.6	99.95	28-105/3.5-4.5 Macro	149.95		
28-105/2.8-3.8 Series 1	239.95	2x Converter w/case	49.95		
Macro Focus 2x Conv. w/case	119.95	Auto Ext. Tube Set w/case	94.95		

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28-210/3.5-5.6	154.95	139.95	139.95	139.95
100-300/5.6-6.7	109.95	139.95	149.95	139.95
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28-300/4.0-6.3 Macro Zoom	—	199.95	224.95	199.95
100-400/4.5-6.7	—	214.95	234.95	214.95

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24/2.5	249.00	—	—	—	—
90/2.8 Macro	439.00	439.00	439.00	439.00*	439.00
300/2.8 LD	1869.00	2313.00	2589.00	2313.00	—
500/8	369.00	—	—	—	—
20-40/2.7-3.5	—	671.00	671.00	671.00*	—
24-70	—	219.00	219.00	219.00	—
28-70/3.5-4.5	159.00	—	—	—	—
28-80/3.5-5.6	—	119.00	119.00	119.00*	119.00
28-105/4.0-5.6 IF	—	189.00	189.00	189.00*	189.00
28-105/2.8	799.00	799.00	799.00	799.00*	—
28-200/3.8-5.6 LD Asph. Super	**264.00	**264.00	**264.00	**264.00*	**264.00
60-300/3.8-5.4 Macro w/Hd	349.00	—	—	—	—
70-210/4-5.6 (3")	159.00	—	—	—	—
70-210/3.5 Macro	349.00	—	—	—	—
70-210/2.8 LD	—	899.00	899.00	899.00*	—
70-300/4.0-5.6 LD	—	229.00	229.00	229.00*	229.00
80-210/4.5-5.6	—	129.00	129.00	129.00*	—
100-300/5.0-6.3	—	169.00	169.00	169.00*	169.00
200-400/5.6 AF	—	539.00	539.00	539.00*	—
2x Flat-Field Converter	129.00	129.00	129.00	129.00*	129.00
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*D Type

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REBATE

	Reg.	Rebate	Final Cost
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17/3.5 ATX	—	**339.95	**339.95	**339.95	—
28/2.8	84.95	—	—	—	—
100/2.8 ATX Macro	—	**349.95	**349.95	**349.95	—
300/2.8 II ATX APO	—	**1999.95	**1999.95	**1999.95	—
300/4.0 ATX APO	—	**599.95	**599.95	**599.95*	—
400/5.6 ATX-APO	—	**399.95	**399.95	**399.95	—
19-35/3.5-4.5	—	159.95	159.95	159.95	—
20-35/3.5-4.5 II	—	279.95	279.95	279.95	279.95
NEW! 20-35/2.8 ATX Pro Aspherical	—	**699.95	**699.95	**699.95*	—
28-70/3.5-4.5 SZX Macro	134.95	—	—	—	—
28-70/2.6-2.8 "Pro" II	—	**399.95	**399.95	**399.95*	**399.95
28-105/3.5-4.8 SZX	189.95	—	—	—	—
28-200/3.5-5.3 SZX Macro	199.95	—	—	—	—
28-210/3.5-5.6	—	144.95	144.95	144.95	—
28-300/4.0-6.3	—	219.95	219.95	219.95	—
35-300/4.5-6.7	—	**214.95	**214.95	**214.95*	**214.95
70-210/4-5.6 (3.4") "N" SZX Macro	134.95	—	—	—	—
80-200/2.8 ATX "PRO"	—	**699.95	**699.95	**699.95	**699.95
80-400/4.5-5.6 ATX	—	**499.95	**499.95	**499.95	**499.95
100-300/5.6-6.7	—	129.95	129.95	129.95	—
100-300/4 ATX APO II	—	**739.95	**739.95	**739.95	—
100-400/4.5-6.7	—	229.95	229.95	229.95	—
150-500/5.6 ATX APO	1049.95	—	—	—	—
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VENTURES

P303	P304	P305	P306
P307	P308	P309	P354

COMPANIONS

P203	P206	P209

TRAVELERS (P) with Leather Trim

P415		P513/P415 Exp. Kit
P503	P506	P508
P513	P534	P554

PRO TRAVELERS MEDIUM FORMAT

P656	P676	P696

PRO TRAVELERS

P655	P675	P684	P695

PROFESSIONAL CAMERA BAGS

P595	P795	P895	P995	P998

SLIM PACKS

P211	P215

PORTFOLIO CASES

810	1114	1418	1620	

BACK PACKS

P151	P251	P252	P253	P255	P257

TRI PACK

T325	T385	T388	T488
T538	T7010	T8412	PAT	PAT50

TRIANGULAR TRI-PAKS

TTP34	TTP46	TTP75

COMPUTER TRAVELERS(P) w/ Leather Trim

C413	C416	C418	C516	C513	C518

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Air Max	Multi	Head 4	Portfolio
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705*	706	707*	709	

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612	622	625
613		

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UV Protector	8.75	8.75	11.00	14.00	25.50	39.50	49.95	—	30.50
Polarizer (Rotating mount except*)	—	17.50	20.50	26.00	40.50	53.50	122.50	324.45	58.75
Circular Polarizer (Rotating mount)	34.95	34.95	36.95	50.50	67.50	99.95	119.00	—	—
80A, 80B, 81A, 81B, 812	10.95	10.95	12.00	15.75	27.25	42.00	69.95	131.40	56.00
8, 11, 15, 25, Neutral Density 3, 6, 9	10.25	10.25	12.00	15.75	28.00	42.00	69.95	131.40	56.00
12, 16, 21, 23A, 29, 47, 47B	57.50	16.50	18.75	26.50	46.50	64.00	69.95	131.40	68.00
58, UV17, Haze 2A	57.50	16.50	18.75	26.50	46.50	64.00	69.95	131.40	—
81C/EF, 82A/B, 85, 85B/C	57.50	16.75	18.95	26.50	46.25	64.00	69.95	131.40	68.00
Center Spot	—	22.50	26.50	29.25	36.60	—	—	—	—
Close Up Lens Sets (+1, +2, +4)	—	42.00	61.00	73.95	112.95	—	—	—	—
CC 05/10/20/30/40/50M	—	34.95	47.95	61.95	89.50	—	—	—	87.95
Color Grads (Specify color & density)	—	31.50	36.75	44.75	58.95	—	139.95	—	87.50
Double Fog, 1, 3	57.50	27.25	34.00	44.50	58.95	84.95	78.95	167.40	88.00
Enhancing	31.95	31.95	45.95	53.95	59.95	64.95	122.95	321.75	109.95
FL-D/FL-B (* FL-D only)	14.50	14.50	18.75	23.50	37.00	66.95	78.95	167.40	—
Fog 1, 3	57.50	27.25	34.00	44.50	58.50	64.75	78.95	167.40	87.95
Low Contrast, 1, 2,3 (*3 only)	57.50	27.95	34.95	44.50	58.50	64.75	78.95	167.40	—
Sepia 1, 2, 3 (most sizes available)	57.50	27.95	34.95	44.95	58.95	64.75	78.95	167.40	—
Soft Contrast 1, 2, 3	57.50	27.25	35.00	44.50	58.50	64.75	78.95	167.40	88.00
Soft/FX 1, 2, 3, 4, 5 (*3 Only)	—	30.00	37.50	46.50	62.75	90.50	109.95	203.40	88.00
Softnet 2, 4 (Black or White)	57.50	28.00	35.00	44.50	58.50	64.75	78.95	167.40	88.00
Star Effect 6 Pt. 2mm	—	26.75	31.25	43.25	72.95	—	164.95	—	—
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Polarizer (Rotating)	29.95	16.95	16.95	19.95	22.95	34.50	40.50	52.50
Circular Polarizer	—	28.95	29.95	34.50	49.50	58.95	70.50	92.95
K2*, G, 25A *, X0*, X1*	20.95	14.95	14.95	17.95	26.95	34.50	41.95	52.50
80A, 80B*, 80C*, 81A*, 81B, 81C	20.95	14.95	14.95	17.95	26.95	34.50	41.95	52.50
82A, 82B, 82C, 85, 85B, 85C	20.95	14.95	14.95	17.95	26.95	34.50	41.95	52.50
Fluorescent FLD (Daylight) FLW (Warm White)	—	14.95	14.95	17.95	26.95	34.50	41.95	—
ND 2X (1 Stop), 4X (2 Stop)*, 8X (3 Stop)*	20.95	14.95	14.95	17.95	26.95	34.50	41.95	52.50
Center Spot (Soft focus Rim w/ hole in center)	—	—	19.50	20.95	26.95	34.50	—	—
Soft Spot Set (Sand & soft screen w/ clear center)	—	—	29.95	34.50	44.95	53.95	55.95	—
Misty Spot (Clear center w/ gradual blurring towards rim)	—	—	20.95	—	—	—	—	—
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Fog A, Fog B (Create fog effects)	—	—	20.95	22.50	—	—	—	—
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KB15, 81A, 81B	40.00	17.50	21.25	21.25	23.75	110.00	32.50	35.00	47.50	52.50	201.25
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	3061	3068	3141	3181	3185	3190	3191	3058	3283
Legs Only w/o Head	214.95	182.95	299.95	174.95	220.95	314.95	314.95	284.95	299.95
w/3063 Head	308.89	276.89	424.95	268.89	314.89	408.89	408.89	368.89	424.95
w/3066 Head	509.89	477.89	624.95	469.89	515.89	609.89	609.89	579.89	624.95

BALL HEADS

Quick Dial #634

STUDIOBALL
SB QR Quick Release Model.....309.95
SB 14 Fixed Panorama 1/4" & 3/8.....299.95
NEW! Miniball w/Quick Release 219.95
NEW! Miniball w/ Fixed 1/4" & 3/8 Rev....189.95
Plates For Quick Release 39.95
ARCA MONO - BALL
B-1 Monoball w/Quick Release.....399.95
B-1E Economy w/Quick Release.....289.95
B-1G Giant w/Quick Release.....479.95
B-2 Monoball w/Quick Release.....649.95
Most Arca Plates for Monoball (spec) 44.95
KAISER PROFESSIONAL
All ballheads are reversible 1/4" & 3/8"
Small.....69.95 Medium 199.95
Large ...239.95 Large w/Quick release...319.95
KAISER QUICK RELEASES
Small.....27.50 Large....36.95 Pro 124.95
Extra Plate .....19.95 Extra Plate f/Pro .44.95
BROMWELL
Small.....118.95 Professional HD 394.95
Extra Plates.....38.95 Extra Plates f/Pro .88.95

FOBA SUPER BALL
Mini Super Ball.....239.00
w/Quick Release.....295.00
Ballo Standard w/3/8" or 1/4" Thread.....449.00
Balla Quick Release Model 469.00
Plates for Quick Release.....54.00
NEW! GIOTTO PRO
Large 26.5 lbs..149.95 Large 22 lbs. 109.95
Med. 17.6 lbs. ....89.95 Compact 13 lbs. .59.95
Small 8.8 lbs. 39.00
STROBOFRAME
Compact.....16.95 Standard.....29.50
Deluxe Studio.....44.95 Onyx PL-1 .....59.95
Onyx PL-2.....SPECIAL! 69.95
MISCELLANEOUS BRANDS
Bilora 1030 Med.....49.95
Bilora 1050 Lg.....89.95
N.P.C. Pro Ball Head.....229.95
N.P.C. Pro Ball Head w/Q.R. & plates.....284.95
Novoflex Mini Ball Head .....159.95 Pro.....249.95
F&L Ball Head.....299.95
Sachtler w/Quick Release 338.95

MONOPODS

	3016	3018	3230
w/o Head	27.95	34.95	62.95
w/3025	47.89	54.89	83.89
w/3232	39.89	46.89	76.89

3006 Lt. Weight..24.95 3245 Auto Black .59.95
3249 4-Section Compact Monopod.....36.95
3425 Prof. Video Monopod 61.95
For Black Monopods Add.....6.95

BALL HEADS
3009 Mini Ball Head.....22.95
3026 Double Action Ball Joint Head.....29.95
3262 Medium Ball Head.....29.95
3262QR Med. Ball Head w/Quick Release ...40.95
3055-S Heavy Duty Single Action Ball Joint Head.....34.95
3055 Heavy Duty Ball Joint Head 41.00
3038 Super Mono-Ball Head.....143.95
3265 Grip Action Ball Head.....64.95

SPECIAL CAMERA SUPPORTS
3007 Table Top w/o Head.....12.95
3008 Table Top w/Mini Ball Head 33.95
3292 Car Window Pod 21.95
3293 Car Window Pod w/Head.....39.95

PHOTO/VIDEO HEADS
3025 "3-D" Head.....20.95
3028 Super "3-D" Head.....29.95
3029 Pan Tilt Head.....39.95
3030 Pan Tilt Head w/Quick Release 45.95
3039 Super Pro Head.....124.95
3047 Deluxe 3-Way Panhead 59.95
NEW! 3410 #329 3-Way Pan Head.....64.95
3057 Deluxe 3-Way Camera Head w/4"x4" Plate.121.95
3063 Mini Fluid Head 93.95
NEW! 3433 #501 Fluid Head w/Q.R.....114.95
3066 Cine/Video Fluid Head 294.00
3147 510 Pro Video Head 714.95
3147-10 #510-10 Pro Video Head.....714.95
3274 #316 Video Head 539.95
3126 Micro Fluid Head 49.95
3130 Micro Fluid Head w/Quick Release 56.95
3160 XL Fluid Head w/Quick Release 52.95
3229 Swivel Tilt Head w/Quick Release.....24.95
3232 Swivel Tilt Head.....12.95
3275 Mini Geard Head w/Q.R.....136.95
3263 Deluxe Geared Head w/Quick Release..419.95
3414 Panoramic Head.....104.95
3415 Panor. Head & QTVR System.....249.95
3418 QTVR-Plus Head System 354.95

TRIPOD ACCESSORIES
3127 Portable Video Dolly 79.95
3056 Auto Dolly Black.....89.95
3137 Variable Leg Spread Portable Dolly ...94.00
3156 Folding Auto Dolly 127.95
3254 Folding Auto Dolly Black.....134.95
3067 Cine/Video Deluxe Dolly 189.95
3198 Video DLX Dolly F/Tripods w/Spiked Ft...199.95
7000 Roll-Pod 314.95
3279 Tripod Bag 25" (3001 Series).....29.95
3280 Tripod Bag 35" (3011, 3021, 3033) ..36.95
3281 Tripod Bag 45" (3036, 3046, 3051) ..46.95
3282 Tripod Bag 46"x9" (3190 w/Heads)...69.95
3282-S Tripod Bag for 3141 and 3283.....57.95
3285 Hard Case 6x6x44".....139.95
3286 Hard Case 9½"x9½"x44" 154.95
3044 Tripod Caddy Strap 20.95
3059 Side Arm for All Tripods.....37.95
3146 Tripod Utility Apron 20.95
3153 Double Head Support 58.95
3252 Long Lens Support.....37.95
3420 Telephoto Lens Support.....49.95
3421 Heavy Telephoto Lens Support.....109.95
3255 All Weather Tripod Shoes (3) 17.95
3256 Spiked Foot Adapters 14.95
3270 Low Profile Q.R. Adap. w/3271 Plate .23.95
3299 Compact Q.R. Adap. w/3266 Plate 24.95
3273 Pro Quick Release 31.95
3296 Quick Release.....30.95

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00-11 Table Top.....92.00
01.....132.95 026 .....213.95
SPORT SERIES I
101....152.00 106 .....160.00 112 ....267.99
118....267.99 120 .....207.99 126....211.99
REPORTER SERIES 2
NEW! G-80 Anniv. Tripod w/Head.....390.50
201....165.95 212 .....323.99 218....311.99
220....239.99 224 .....251.99 226....259.99
228....416.50 1227 Carbon Fiber 526.95
Carbon Fiber.....553.95

STUDEX SERIES 3
312.....410.95 320.....307.99 326 ....385.95
BALL HEADS
075.....58.95 175.....69.95 375 .....119.95
475.....149.95 575.....299.95 1175 .....86.95
1275...114.95 1275 Magnesium 130.95
1375 .....159.99 1376.....199.99
1575 .....211.99 1576.....234.95
SHORT COLUMN
135.....27.95 235.....29.95
335.....31.95 435.....36.95

NEW! CARBON FIBER
1325 .....660.50 1329.....713.95
G1337 Alum-Alloy Video Tripod 331.91
1338 Video .....839.95 1348.....799.95
1349 .....853.95 1548.....893.95
PAN & TILT HEADS
072.....69.95 270.....74.95
1171.....122.95 1172 w/Q.R. 143.99
1270.....110.95 1276 w/Q.R. 150.95
1370.....167.99 1371.....149.95
1372 w/Q.R. .....163.95 1570.....213.95
1571 .....193.95
NEW! PRO VIDEO HEADS
1380-6.813.95 1380-7..813.95 1380-10 ..839.95
MONOPODS
558.....243.99 566.....109.95 1560 .....96.00
1561 .....80.00 1563.....97.95 1563L..108.95
1564...104.00 1564L..113.95 1565 ...173.95
1568 Carbon Fiber Reporter 194.95
NEW! G1588 Mountaineer Tele-Studex Carbon Fiber.....233.50

INTER PRO, PRO, TELE, STUDEX SERIES

w/o Column		w/Rapid Column		w/Geared Column	
340 Inter Pro	297.95	341 Inter Pro	377.95	342 Inter Pro	523.95
345 Inter Pro	346.95	346 Inter Pro	426.95	347 Inter Pro	573.95
410 Pro	339.99	411 Pro	421.95	412 Pro	619.95
415 Pro	337.95	416 Pro	418.95	417 Pro	617.95
500 Tele	410.95	501 Tele	491.95	502 Tele	690.95
504 Tele	551.95	506 Tele	491.95	507 Tele	690.95
505 Tele	410.95	508 Tele	633.95	509 Tele	831.95

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B&H
PHOTO - VIDEO - PRO AUDIO

W/KP = with Kodalux Processing
W/FP = with Fuji Processing

QUICK DIAL 61

BLACK & WHITE AND COLOR FILM

FUJI BLACK & WHITE AND COLOR FILM

FUJICOLOR PRINT

	CU 1600	CS 100 REALA
24	—	2.59
24 w/KP	—	9.08
36	3.89	2.99
36 w/KP	12.28	11.38
120	—	2.49

NEW! SUPERIA COLOR PRINT

	CN 100	CA 200	CH 400	CZ 800 *SUPER G PLUS
24	1.79	2.19	2.39	—
24 w/KP	8.28	8.68	8.88	—
36	2.19	2.39	2.99	*3.49/3.99
36 w/KP	10.58	10.78	11.38	*11.88/12.38
120	2.69	—	—	—

SENSIA SLIDE

	RA100	RM200	RH400
24	—	3.09	3.99
24 w/KP	—	6.46	7.36
36	3.19	3.59	4.19
36 w/FP	6.48	6.88	7.48
36 w/KP	7.48	7.88	8.48

4x5 QUICKLOAD

20 SHEETS	
Velvia RVP 50	51.95
Provia 100	51.95
RTP 64	49.95
Astia 100	51.95
Quickload Film Holder	104.95

NEOPAN B&W PRINT

	400	1600
36	2.44	3.19
w/KP	10.83	11.58
100 ft.	32.95	—
120	2.25	—

FILM SPECIALS

BLACK & WHITE
Fuji Neopan 100-36 .....1.99
Kodak Rapid Process Copy 36.9.95
Macophot Ortho 25 ASA-36 3.95
Macophot Ortho 25 120.....4.95
Kodalith Ortho 100'.....45.95
Kodak Tri-X 8mm Silent 50'11.95

COLOR SLIDE
Scotch 100-36 .....2.99
Kodak EPR-100 #653 .....49.95

COLOR PRINT
Agfa HDC 200-24 .....1.99
Fuji FP-100C 10 Pack Glossy 11.99

FUJICOLOR PROFESSIONAL PRINT

	NPS 160 (D)	NPL 160 (L)	NPH 400	NHG II 800	CDU II DUPE	INTERNEG
135-36	2.59	—	3.69	5.79	—	—
36 w KP	10.98	—	12.08	14.18	—	—
100ft.	39.95	—	—	—	40.95	70.95
120	2.25	3.39	2.54	3.79	—	—
220	5.39	—	5.69	7.59	—	—
4x5-10	15.49	15.95	—	—	—	16.89
4x5-50	69.95	69.99	—	—	65.95	72.95
8x10-10	56.95	56.99	—	—	—	58.95
8x10-50	—	—	—	—	249.95	275.95

APS SMART FILM

	DS-100	DA-200	DH-400
25	4.39	3.85	3.59
wFP	13.38	12.84	12.58
wKP	13.38	12.84	12.58
40	5.49	3.79	3.89
wFP	18.98	17.28	17.38
wKP	19.18	17.48	17.58

PROFESSIONAL SLIDE FILM (NEW!)

	VELVIA RVP 50	RTP 64	PROVIA 100	PROVIA 400	PROVIA 1600	ASTIA 100	RMS 100/1000
135-36	4.99	4.99	4.89	6.19	6.89	3.99	7.49
36 w FP	8.28	8.28	8.18	9.48	—	7.28	—
36 w KP	9.28	9.28	9.18	10.48	—	8.28	—
100ft.	74.95	79.95	73.95	102.89	—	69.95	99.95
120	3.15	3.39	3.49	4.19	—	3.19	4.69
220	6.89	—	6.59	—	—	6.49	9.95
4x5-10	17.95	16.95	17.95	—	—	16.95	—
4x5-50	79.95	78.95	82.95	—	—	77.95	—
8x10-10	67.95	63.95	67.95	—	—	65.95	—
8x10-50	317.95	299.95	319.95	—	—	309.95	—

ILFORD PROFESSIONAL B&W FILM

	PAN F+ 50	FP4+ 125	HP5+ 400	XP-2 400	XP-2 SUPER	DELTA 100 PRO	DELTA 400 PRO	SFX 200 EXTENDED RED RANGE
24 Exp.	—	1.99	2.09	—	2.69	2.30	2.39	—
24 w KP	—	8.48	8.58	—	9.18	8.79	8.88	—
36 Exp.	2.89	2.49	2.39	2.69	3.39	2.99	2.89	5.75
36 w KP	11.28	10.88	10.78	11.08	11.78	11.38	11.28	—
100ft.	25.50	24.95	26.95	—	29.95	34.95	33.95	—
120	1.99	1.99	1.85	—	2.19	2.29	2.29	4.95
220 PP	—	23.75	24.50	—	—	—	27.95	
4x5.25	—	14.95	14.95	—	15.95	15.29	15.95	
4x5.100	—	55.95	55.95	—	59.95	56.95	59.95	
5x7.25	—	24.95	24.95	—	—	—	25.95	
8x10.25	—	48.95	48.95	—	53.95	49.95	51.95	
11x14.25	—	97.95	97.95	—	—	—	—	

DELTA 3200
36.....3.49
120...2.99

KODAK BLACK & WHITE AND COLOR FILM

70MM FILM

	TRI-X 400 USA R.	VPS 160 USA R.
15 FT. Perf. #488	22.95	21.95
100 FT. Perf. #475	—	92.50
100 FT. #473	—	92.50

4x5 READY LOAD
20 Sheets

TMX 100	EPP-100 Daylight		EPY-64 Tungsten
USA	USA		USA
33.95	49.95		46.95
PRN 100	E100S	E100SW	PORTRA 160 VC
USA	USA	USA	
48.95	48.95	48.95	51.95

Ready Load Packet Film Holder.....49.95

PROFESSIONAL COLOR NEGATIVE PRINT

	PRO-100T	PRN-100		VPS-160		PMC-400	PPF-400	PMZ-1000	NEW! PORTRA			
	USA R.	USA	USA R.	IMP.	USA R.	USA R.	USA R.	USA R.	160NC	160VC	400NC	400VC
36	—	—	5.35	3.99	4.95	5.65	5.59	6.30	5.50	5.50	5.78	5.78
36 w/KP	—	—	13.74	12.38	13.34	14.04	13.98	14.69	13.89	13.89	14.17	14.17
36 PP	—	—	—	—	—	28.25	27.95	—	27.50	27.50	28.90	28.90
100 ft	—	—	—	—	40.95	43.95	—	—	42.95	—	43.95	—
120	3.49	—	3.29	2.99	3.39	3.49	3.49	3.95	3.49	3.49	—	—
120 PP	17.45	14.45	16.45	14.95	16.95	17.45	17.45	—	17.45	17.45	17.99	17.99
220 PP	—	—	33.95	—	33.90	33.95	34.90	38.95	34.90	34.90	36.60	36.60
4x5-10	17.49	16.45	—	—	16.95			—	17.49	17.49	19.95	—
4x5-50	78.95	73.95	—	—	73.40			—	82.45	82.45	—	—
5x7-10	32.95	—	—	—	—			—	—	—	—	—
5x7-50	—	—	—	—	136.49			—	—	—	—	—
8x10-10	65.95	—	62.95	—	60.59			—	69.95	69.95	79.95	—

VPS 220 PP USA **31.50**

EKTAPRESS PRINT

	PJ-100 USA	PJ-400 USA	PJ-800 USA
36	3.39	3.49	4.19
36 w/KP	11.78	11.88	12.58

KODAK MAILERS

PRINTS
DP-12.....4.49
DP-24.....6.49
DP-36.....8.39
DP-15 (Disc) .3.99
DPD 12/24 for Disposables.7.85
PP-1218.....11.99

SLIDES
PK-12 (120) ..5.99
PK-24.....3.37
PK-36.....4.29
ESP-1.....2.69
PK-59 Movie .5.59

APS MAILERS
APS-15 ...7.79
APS-25 ...8.99
APS-40 .13.69

FUJI MAILERS

Fuji Slide 36.....3.29

APS
15 Exp.....7.49 25 Exp. 8.99
40 Exp. 13.49

DISPOSABLE CAMERAS

FUJI
Quicksnap 400 24 Exp.....3.99
Quicksnap 400 with Flash.....6.49
Quicksnap 800 24 Exp.....4.65
Quicksnap 800 with Flash.....6.99
Panorama.....7.49
Panorama with Flash.....12.99
Waterproof 800.8.79

KODAK
One Time Use....4.39
One Time Use with Flash.....7.29
Waterproof 35...7.75
Panoramic.....6.69
Wedding Edition 5 Pack.....39.95

ADVANTIX APS

	AA-100	AB-200	AC-400
15	—	2.69	—
wKP	—	10.48	—
wFP	—	10.18	—
25	2.95	3.09	3.85
wKP	11.94	12.08	12.84
wFP	11.94	12.08	12.84
40	3.75	3.95	4.49
wKP	17.44	17.64	18.18
wFP	17.24	17.44	17.98
400 B&W 25			4.99
400 B&W 25 w/KP			13.98

FILM ACCESSORIES

Watson 35mm Bulk Loader..15.95
Alden #74 35mm Loader.....29.95
70mm Metal Cassette 15'.....38.95
Snap Film Cassette.....32
Plastic Cassette 45
Kodak Snap Caps.....ea .99
Film Shield (20 Rolls).....10.50
Film Shield (60 Rolls).....17.95
Film Shield Super (20 Rolls) 19.95

KODACOLOR COLOR NEGATIVE PRINT

	GA-100		GB-200		GC-400		GT MAX-800	
	IMP.	USA	IMP.	USA	IMP.	USA	IMP.	USA
24	1.59	2.99	1.99	3.49	2.09	3.65	—	3.59
24 w/KP	8.08	9.48	8.48	9.98	8.58	10.14	—	10.08
36	2.09	3.79	2.49	4.49	2.49	4.49	3.69	4.99
36 w/KP	10.48	12.18	10.88	12.88	10.88	12.88	12.08	13.38
120	—	1.99	—	—	—	—	—	—

KODACHROME SLIDE

	KM-25 USA	KR-64 USA	KL-200 USA
24	—	4.29	—
24 w/KP	—	7.66	—
36	5.95	4.19	7.05
36 w/KP	10.24	8.48	11.34

KODACHROME PROFESSIONAL SLIDE

	PKM-25 USA	PKR-64 USA	PKL-200 USA
135-36	8.49	8.49	9.29
135-36w/KP	12.78	12.78	13.58
135-36 (50)	—	—	—

ROYAL GOLD PRINT

ADVANCED T-GRAIN TECHNOLOGY

	RA-100		RB-200		RC-400		RF-1000	
	IMP.	USA	IMP.	USA	IMP.	USA	IMP.	USA
24	3.25	3.69	3.85	3.95	3.79	4.39	4.79	5.29
24 w/KP	9.74	10.18	10.34	10.44	10.28	10.88	11.28	11.68
36	3.89	4.49	4.59	5.19	4.89	5.59	—	—
36 w/KP	12.28	12.88	12.98	13.58	13.28	13.98	—	—

EKTACHROME SLIDE

	Elite II EA-50	Elite Chrome EB-100		Elite Chrome ED-200		Elite Chrome EL-400		ET-160	
	USA	IMP.	USA	IMP.	USA	IMP.	USA	IMP.	USA
24	—	3.35	4.29	4.79	5.49	—	5.99	—	—
24 w/KP	—	6.72	7.66	8.16	8.86	—	9.36	—	—
36	5.99	3.49	5.49	4.99	6.75	5.79	—	5.99	7.09
36 w/KP	10.28	7.78	9.78	9.28	11.04	10.08	—	10.28	11.38
36 w/FP	9.28	6.78	8.78	8.28	10.04	9.08	—	9.28	10.38

IMP = Imported from European countries.
USA = Made in USA but does not qualify for Pro-Rewards.
USA R. = Made in USA and qualifies for Pro-Rewards where applicable.

PROFESSIONAL EKTACHROME COLOR SLIDE

	EPR-64,6117		EPP-100,6105		EPN-100,7058		E-100S		E-100SW		E-200		EPL-400		EPH-1600		INFRARED EIR
	IMP.	USA	IMP.	USA	IMP.	USA	IMP	USA	IMP.	USA	IMP.	USA	IMP.	USA	IMP.	USA	USA
135-36	4.99	5.99	5.49	6.29	5.99	7.99	5.49	5.99	5.49	5.99	6.49	7.49	7.99	8.79	8.99	10.59	17.49
135-36 w/KP	9.28	10.28	9.78	10.58	10.28	12.28	9.78	10.28	9.78	10.28	10.78	11.78	12.28	13.08	—	—	NEW!
135-36 w/FP	8.28	9.28	8.78	9.58	9.28	11.28	8.78	9.28	8.78	9.28	9.78	10.78	11.28	12.08	—	—	E-6 Process
135-100 ft	—	69.95	—	69.95	—	69.95	—	87.95	—	87.95	—	89.95	—	107.95	—	—	**LUMIERE**
120	—	4.25	—	3.59	—	4.59	—	3.99	—	3.99	4.29	4.50	—	5.30	—	—	LPP-100
120PP	—	21.25	—	17.95	—	22.95	—	19.95	—	19.95	21.45	22.50	—	26.50	—	—	USA
220PP	—	47.95	—	43.95	—	44.95	—	39.95	—	39.95	—	—	—	—	—	—	—
4x5-10	—	20.49	—	18.95	—	19.25	—	18.95	—	18.95	—	—	—	—	—	—	—
4x5-50	—	92.95	—	85.95	—	86.95	—	85.95	—	85.95	—	—	—	—	—	—	—
5x7-10	—	39.49	—	36.95	—	36.95	—	—	—	—	—	—	—	—	—	—	—
8x10-10	—	77.95	—	72.95	—	72.95	—	71.95	—	71.95	—	—	—	—	—	—	—
8x10-50	—	359.95	—	334.95	—	334.95	—	332.95	—	332.95	—	—	—	—	—	—	99.95

PROFESSIONAL TUNGSTEN SLIDE

	EPY-64, 6118		EPT-160		EPJ-320	
	IMP.	USA	IMP.	USA	IMP.	USA
135-36	6.49	6.99	7.49	7.99	8.39	8.99
135-36w/KP	10.78	11.28	11.78	12.28	12.68	13.28
135-36 w/FP	9.78	10.28	10.78	11.28	11.68	12.28
135-100ft	—	69.95	—	76.95	—	—
120	3.49	3.99	—	4.65	—	—
120PP	—	—	—	23.25	—	—
220PP	—	—	—	—	—	—
4x5-10	—	18.29	—	—	—	—
4x5-50	—	83.49	—	—	—	—
5x7-50	—	145.95	—	—	—	—
8x10-10	—	66.95	—	—	—	—
8x10-50	—	309.95	—	—	—	—

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	TECHPAN-25		VP-125		PLUSX-125		TRI-X *400 **320	
	USA		USA		IMP.	USA	IMP.	USA
135-24	—		—		2.09	2.49	*1.99	*2.59
135-24 w/KP	—		—		8.58	8.98	*8.48	*9.08
135-36	5.59		—		2.59	3.09	*2.49	*3.19
135-36 w/KP	—		—		10.98	11.48	*10.88	*11.58
135-100 ft.	—		—		—	31.95	—	*26.95
135-150 ft.	59.95		—		—	—	—	—
120	4.59		2.09		—	—	*2.09	*2.24
120PP	—		—		—	12.49	—	**12.89
220PP	—		—		—	25.50	—	**26.95
4x5-25	35.95		—		—	16.95	—	**16.95
4x5-100	—		—		—	62.95	—	**62.95
5x7-100	—		—		—	99.95	—	**97.95
8x10-25	124.95		—		—	54.95	—	**54.95
8x10-50	—		—		—	106.95	—	**106.95

	TMX-100		TMY-400		TMZ-3200	INFRARED	ORTHO	TCN-400	
	IMP.	USA	IMP.	USA	USA	USA	USA	IMP.	USA R.
135-24	1.89	2.29	1.99	2.49	—	—	—	—	2.99
135-24 w/KP	8.38	8.78	8.48	8.98	—	—	—	—	9.48
135-36	2.59	3.09	2.69	3.29	3.59	8.90	5.25	3.49	4.09
135-36 w/KP	10.98	11.48	11.08	11.68	—	—	—	11.88	12.48
135-100 ft.	—	29.95	—	27.50	—	—	45.95	—	—
120	1.95	2.19	1.99	2.29	—	—	—	2.69 USA	2.79
120PP	9.75	10.95	9.95	11.45	—	—	—	—	—
4x5-25	—	16.95	—	17.95	—	49.95	—	—	—
4x5-100	—	62.95	—	66.95	—	—	45.95	—	—
5x7-100	—	103.99	—	109.95	—	—	77.95	—	—
8x10-25	—	54.95	—	57.95	—	—	—	—	—
8x10-100	—	—	—	—	—	—	144.95	—	—
11x14-10	—	48.95	—	—	—	—	—	—	—

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4x5-10	9.95	—	—	17.85
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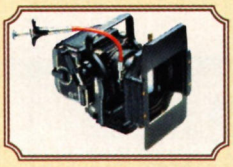

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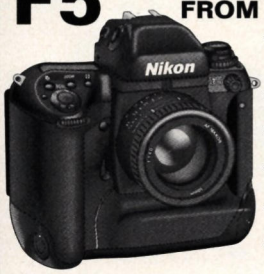

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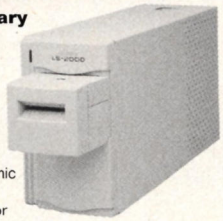

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Data Back f/Dental Eye I	29.95		
109 Multi Program	189.95		
109 MP Kit w/35-70	219.95		
FX3 Super 2000	149.95		
T4 Weatherproof	144.95		
Microtec Zoom 120 Kit	199.95		

YASHICA ML LENSES
50/1.9 ML Lens 47.95
28-80 109.95 35-70 84.95
75-200 104.95

SAMSUNG

New ECX2 ....184.95

MAXIMA ZOOM CAMERAS

145 (38-145mm) Date Kit 209.95 130 (38-130) Date Kit ....Call
Evoca 115 Date Kit ....Call 105XL Date Kit ....Call
New Evoca 70S Date Kit..Call

PENTAX

AF SLR'S System

PZ-1P			509.95
ZX-5	264.95	ZX-10	Call
ZX-50			194.95
ZX-50 Kit w/Tamron 28-80			294.95
ZX-5N			Call

"FA" AF LENSES

20/2.8	Call	24/2	399.
28/2.8	234.	New 43/1.9	449.
50/1.7	134.	50/1.4	184.
50/2.8 M	349.	100/2.8 M	539.
85/1.4 IF	779.	200/2.8 IF	1069.
135/2.8	349.	300/4.5	779.
28-70/2.8			1079.95
28-70/4 AL			179.95
28-105/4-5.6			299.95
28-200/3.8-5.6 AL IF			239.
70-200/4-5.6			249.
80-200/2.8			1674.95
100-300/4.5-5.6			349.95
New 80-320/4.5-5.6 Compack			244.

"F" AF LENSES

17-28/3.5-4.5 "F"	399.95
35-80 /4-5.6	89.95
80-200/4.7-5.6 AF	129.95
100-300/4.5-5.6	184.95
2X For Pentax AF	69.95

MANUAL SLR's

ZXM	154.95
ZXM w/50/2	199.95
ZXM w/35-80	244.95
ZXM Data Back	34.95

SERIES A LENSES & ACCS.
50/2A 59.95 35-80 89.95
80-200 114.95

PENTAX AF IQ Zooms

New 200 (48-200mm)			Call
New 140 Mini			249.95
New 105-WR			199.00
160	284.95	928 Dak	194.95
EZY	99.95	115-Mini	189.95
90-M			154.95

Flashes & Acc.

AF 500 FTZ	274.95
AF 330 FTZ	149.95
AF 220 T	47.95
AF 201 SA	39.95
AF-280T Flash	154.95
510PP f/AF 4 00T	164.95
Hot Shoe Adapter F	19.95
Hot Shoe Adpt.f/ZX-5/10	37.95
Ex Cord F5P	24.95
Ex Cord F5P 9.5' Long	49.95

AF ACCESSORIES

Data Back FD-P1 f/PZ-1"P"	104.95
AA Batt. Pack f/ZX-5	59.95
Cable Switch F	28.95
Magnifier FB	47.95
Kenko AF Auto Ext.Tube Set	109.
Kenko AF Ext.Tube 25mm	69.95

MINOLTA

MAXXUM SYSTEM

New XT-SI 344.95

New HT-SI			299.95
300Si w/35-70			249.95
400Si w/35-70	Call	400Si	
$15. MFR Rebate			Call
500Si	Call	600Si	379.95
800Si *$50. MFR Rebate*			Call
800Si Adorama Warr.			549.95

MINOLTA AF LENSES

** Effective Cost After MFR Rebate*

20/2.8	549.95	24/2.8	329.95	28-80/4-5.6	129.95
28/2.8	169.95	50/1.7	76.95	28-105/3.6-4.5	299.95
50/1.4			199.95	35-70/3.5-4.5	59.95
50/3.5 Macro			224.95	35-80/14-5.6	Call
50/2.8 Macro			374.95	70-210/4.5-5.6	129.95
100/2.8 Macro			*549.95	75-300/4.5-5.6	189.95
200/2.8 APO			899.95	80-200/2.8 HS APO	1179.95
300/4 APO			*799.95	100-300 APO	424.95
400/4.5 APO			1899.95	100-400/4.5-6 1APO	649.95
17-35 3.5			1599.95	2X APO Conv. II	399.95
20-35 3.5/4.5			*429.95	2X f/Maxxum i & Xi	69.95
24-85/3.5-4.5			384.95		

MAXXUM ACCES.

RC 1000 S	36.95
RC 1000 L	39.95
Correction Eye Pieces	12.95
Magnifier VN	45.95
IR-1 (N) Set	189.95
IR-1 Transmitter Only	9.95
AA Battery Pack f/XTSi	94.95
VC-600 Vertical Grip	149.95
VC-700 Vertical Grip	149.95
Angle Finder VN	109.95
Lens Monocular Converter	69.95

MAXXUM FLASHES

3500 Xi	149.95
5400 HS	279.95
1200 AF-N	274.95

FLASH ACCS.

Wireless Remote Fl. Cntr.			104.95
Bounce Reflector 4			29.95
OC Cable	33.95	Ex Cable	37.95
Off Camera Shoe			36.95
OC-1100	33.95	OS-1100	36.95
TC-1000 Triple Connector			46.95

Hove Manual for 400Si / 700Si 19.95

AUTOFOCUS POINT & SHOOT

Weathermatic Dual	159.95
Freedom Zoom 140EX	239.95
Freedom Zoom Supreme	219.95
F.Z. Supreme EX Date	224.95
Freedom Zoom Explorer	136.95
New F.Z. Orion	164.95
TC-1	899.95

Manual SLR'S

X-700 USA	239.95
X-700 USA w/ Original Case Only	249.95
X-370-S	149.95

SPECIAL KIT OFFER

X-370S With Original Minolta 28-70 3.5-4.5 & Eveready Case **234.95**

MD LENSES

28/2.8	154.95	50/1.7	72.95
135/2.8			154.95
28-70/3.5-4.5			109.95
35-70/3.5-4.8			104.95
70-210/4.5-5.6			Call
100-300/5.6-6.7			229.95

GENERAL ACCESSORIES

Motor Drive 1	229.95
Adorama Winder f/Minolta	49.95
Remote Cord S	35.95
Remote Cord L	38.95
Corrrection Eye Pieces	12.95

** Effective Cost After MFR Rebate*

Vectis 300

Vectis 300	*274.95
Vectis 40	Call
Vectis 30	*204.95
Vectis 20	Call

VECTIS XTREEM

GX-1&2	*49.95
GX-3&4 Waterproof	*74.95

New Vectis Weathermatic Call

Vectis S-1 Body	*174.95
Vectis S-1 Kit	*239.95
22-80 f/4-5.6	*184.95
25-150 f/4.5-6.3	*239.95
28-56 f/4-5.6	Call
56-170 f/4.5-5.6	*129.95
80-240 f/4.5-5.6 APO	* 249.95
50mm f/2.5 Macro	*199.95

OLYMPUS

IS-3 DLX

Call

IS-20 Super Call

Stylus Epic.............................99.95
New Stylus Epic Zoom...169.95

ACCESSORIES

F280 w/Case	194.95
T20 with Case	99.95
TTL Auto Cord F.0.6	37.95
Winder f/Olympus	46.95
Camera Grip 1	15.95
Focusing Screens	Each 39.95

STYLUS SERIES

Zoom 2000...............................Call
Stylus 79.95
Stylus Zoom 70 Date ....Call
New Stylus Zoom 80W (28-80 Lens) ....Call
Stylus Zoom 105 LT...............Call
Stylus Zoom 115 ....Call
New Stylus Zoom 140 ....Call

APS CAMERAS

Centurion SLR Camera w/ 25-100mm zoom Call
NewPic Zoom 90 Call

ACCURA SERIES

Accura 105..................169.95
Accura 80....................119.95
Accura 70......................79.95

NOBLEX

35mm 135 S 999.00
35mm 135 U 1995.00
Pro 6 150 E 2695.00
Pro 6 150 FE 3390.00
Pro 6 150 U Plus...................4545.00
New 175-U 5x17...................5595.00

CONTAX

NEW CONTAX REBATES *AX Body $300.00*
AX With 35-70, 28-85, 80-200,28/2.8 or 85/1.4 $500.00
T2 AF $100.00

G System

G-1 Compact AF w/45/2 Lens	985.00
G-2 w/ 45/2 Lens	*1899.00*
LESS-$500. Instant Rebate	1399.00

'G' LENS

16/8	Call	21/2.8	1199.95
28/2.8	520.00	35/2	469.00
45/2	339.00	90/2.8	520.00
45/2	339.00	90/2.8	520.00
TLA 140	159.	TLA 200	299
GD-2 MF Back			Call

AUTOFOCUS COMPACTS
T2*AF Call
New TVS Zoom II 1099.00
TLA 140 159.

SLR's

AX AF			1900.00
RTS III			2250.00
New Aria			589.00
ST	1429	S2	1049.00
RX Focus Assist			999.00

MM LENSES

28/2.8	Call	35/2.8 PC	Call
50/1.7	167.00	50/1.4	276.00
100/2	Call	135/2.8	Call
New 28-70 3.5-4.5			675.00
28-85	Call	35-70/3.4	Call
35-135/3.5	Call	80-200/4	Call
Mutar I	Call	Mutar II	Call
Mutar III	Call		
TLA-280 Flash			Call
TLA-360	Call	TLA-480	Call

Rollei

QZ-35W 999.95 QZ-35T 999.00

** Effective Cost After MFR $200.00 Rebate*

Prego Cameras

New Prego 70 Date..189.95
Prego 90 *Call* Prego 90 Date *Call*
Prego 115 ....Call
Prego 145 **Call** Prego 145 Date Call
Prego Zoom AF...Call
Prego Zoom AF Date...Call
Prego Micron Date...Call
X-115 Zoom w/Date Back.......................................Call
New Nano APS w/28-80 Zoom 299.95

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LEICA COMPACTS

Minilux 699.00
Minilux w/Data Back 749.00
New Minilux Zoom 895.00
MINI 3
Z-2X 299.00
Z-2X Date........................329.00

Adorama Wide Angle Lenses for Leica M

Now you can get high quality lenses for the Leica M series cameras at an economical price.

These Lenses include an adapter f/Leica M and will also fit the Nikon, Canon & Minolta Screw mount Camera.

	28 f/3.5	21 f/2.8
Angular Field:	75 Degrees	91.6 Degrees
Shortest Distance:	1.0 Meter	1.0 Meter
Filter Size:	43mm Screw In	58mm Screw In
Dimentions:	51mm DIA.x 29mm	65mm DIA.x 49.7mm
Weight:	140 Grams	233 Grams
View Finder:	Included	Included
Lens Hood:	Included	Included
	349.95	599.95

Leica M6 Rangefinder System

Leica M6

New M6 TTL	2195	M6 Titanium Body	*2495
M6 Body	*1795	M6 High Magnification	*2095
		New M6-TTL High Mag.	2295

**Prices After Instant Rebate*

M Lenses

21/2.8 Aspherical	2195	90/2.8	1245
28/2.8	1895	135/4 Aspherical	1795.00
24/2.8 Aspherical	1995	135/2.8	2095.00
35/1.4 Aspherical	2595.00	New 28-35-50/4	2295.00
35/2 Aspherical	1495	**Chrome M Lenses**	
50/1.4	1895..	21/2.8 Aspherical	2295
50/2	945	24/2.8 Aspherical	2095
50/1	2895..	35/2 Aspherical	1595.00
75/1.4	2495	50/2	1095
90/2 Aspherical	1795	90/2.8	1345
		50/2.8	995

LEICA R SERIES

LEICA R. REBATES *(6/1-9/30/98)*
• R8 Body $400 • 70-180/2.8 & 105-280/4.2 $750

Leica R8.....................2395.00 **$1995.00 After Rebate**

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HOYA FILTERS

SPECIAL OFFER

Buy 3 Filters and get 10% off — **Buy 5 Filters and get 15% off**

SOFTENER

SEPIA

POLARISING

HOYA, THE WORLD'S LARGEST MANUFACTURER OF TOP-QUALITY OPTICAL GLASS

- HOYA filters are available with Single Coating which improves light transmission to about 95%;
- Multi-Coating with three layers to each side, with an average 99% light transmission.
- SUPER Multi-Coatingfilters, with six layers of coating to each side, which virtually eliminates reflection problems by allowing a average of 99.7% light transmission.
- You can see the difference. Photos taken using HOYA HMC filters have greater brilliance, and richer, more pure colors.

CIRCUALR POLARIZERS

- Removes unwanted reflections from non-metallic surfaces such as water, glass etc. They also enable colors to become more saturated and appear clearer, with better contrast.

CROSS SCREEN & STAR FILTERS

- Adds a dramatic four-cross flare to very bright areas, giving a soft-focus effect. STAR-SIX (six-pointed light flares) and STAR-EIGHT (eight-pointed light flares) can also be used for a variety of effects.

FLD/FLW

- FLD Corrects the greenish tone that appears when daylight type films are used under fluorescent lighting.
- FL-W is for use with warm white or white type fluo-rescent lamps

SOFTENER (A AND B)

- Creates a picture with a clear focus and a soft gradation, and this effect is especially evident with an object with a point light source.
- Color reproduction is easy, and there is no need for exposure adjustment.

INTENSIFIER

- Enhances red, orange and brown subjects to give more color saturation and contrast, while having very little effect on other colors. It can be used in many situations such as architecture where certain building features need emphasising, or for landscapes to enhance foliage and rocky features.

FL-W • FL-DAY

STAR SIX/EIGHT

	39/40.5 43mm	46 mm	49/52 55 mm	58 mm	62/67 mm	72 mm	77 mm	82 mm	B60
Skylight (1A) / UV	18.95	10.00	10.00	11.95	19.00	28.00	32.00	44.95	
Soft A or B(Graduated Softner)		–	24.95	28.50	41.95	47.95	49.95	–	
Polarizer	29.95	16.95	16.95	19.95	22.95	34.50	40.50	52.00	74.95
Circular Polarizer	29.95	28.95	28.95	34.00	49.00	58.95	69.95	92.00	
FLW / FLD		14.95	13.95	16.95	25.95	34.00	41.00		
Cross Screen 4-Point		14.95	14.95	17.95	26.95	34.50	41.95	52.50	
Star 6 (6 Point), Star 8 (8 Point)		–	20.95	23.95	34.50	40.50	44.95	–	
New Sepia A or B		–	29.95	38.95	41.95	51.00	56.95	–	
Intensifier		–	32.95	41.95	53.95	59.95	71.95	–	
Center ND Filter		–	–	–	209.95	254.95	299.95	–	
Multi-coated Filters									
Skylight (1A) / UV		13.95	13.95	16.95	24.95	31.95	38.95	50.95	64.50
Circular Polarizer		49.95	53.00	59.00	73.95	99.00	134.00	Call	
Orange/Red/Green/Yellow/Y44/Y52	–	19.00	22.00	31.00	37.00	44.00	53.00	–	
80A/B/C, 81A/B/C, 82A/B/C, 85A/B/C	–	19.00	22.00	31.00	37.00	44.00	53.00		
ND2X, 4X, 8X		19.50	19.50	22.50	31.50	37.50	44.95	53.95	
FLW / FLD			19.50	22.50	31.50	37.50	43.95	–	
Super Multi-Coated Filters									
Skylight (1A) / UV		–	22.50	28.50	34.50	39.95	44.95	–	
Circular Polarizer.Slim Mount	–	–	59.95	64.95	79.95	119.95	149.95	189.95	
ND2X, 4X,		–	22.50	28.50					
New Ultra Thin Multi-coated Filters									
Skylight (1A) and UV			–	33.95	39.95	49.95	53.95	–	
ND2X, 4X, 8X			–	44.95	49.95	59.95	64.95	–	
Circular Polarizer / UV Hybrid			–	109.95	134.95	154.95	209.95	–	

Tokina LENSES

Tokina Rebates Up to $200.00 *Call fIExpiration*

LENS	Man. Focus	Maxxum	EOS	Nikon AF	Pentax
17/3.5	Call	—	—	—	—
17/3.5 ATX AF	—	*339.00	*339.00	*339.00	—
28/2.8	Call	—	—	—	—
100/2.8 ATX AF Mac	—	*349.00	*349.00	*349.00	—
300/4 ATX APO AF	—	Call	Call	Call	—
300/2.8 ATX APO	Call	*1999	*1999	*1999	—
400/5.6 SD	229.95	—	—	—	—
400/5.6 ATX APO AF	—	Call	Call	Call	—
19-35/3.5-4.5	—	159.95	159.95	159.95	—
20–35/3.5–4.5 Mac AF	—	Call	Call	Call	Call
20–35/2.8 ATX PRO	—	*699.00	*699.00	*699.00	*699.00
28–70/3.5 Macro SD	Call	—	—	—	—
28–70/2.6-2.8 ATX Pro	—	*399.00	*399.00	*399.00	*399.00
28–105/3.5-4.5	Call	—	—	—	—
28–210	—	144.95	144.95	144.95	—
28–300 4/6.3	—	219.95	219.95	219.95	—
35-300/4.5-6.7 SD	—	239.00	239.00	239.00	239.00
70–210/4–5.6 Macro	Call	—	—	—	—
75–300/4.5–5.6	Call	—	—	—	—
80–200/2.8 ATX APO Pro	—	*699.95	*699.95	*699.95	*699.95
80–400/4–5.6 ATX APO	—	*499.95	*499.95	*499.95	*499.95
100–300/4 ATX AF	—	Call	Call	Call	—
New 100–400/4.5-6.7	—	229.95	229.95	229.95	—
150–500/5.8 ATX	Call	—	—	—	—
2X Teleconverter	89.95	119.95	119.95	119.95	119.95

** Prices Reflects Effective Cost After Rebate*

Kenko Scope Eyepiece

This scope turns your interchangeable 35mm lens into a spotting scope monocular or a magnifier.
A 3 element, 2 group occular, with a built-in roof prism, it converts a 200mm telephoto lens into a 20X spotting scope or a 50mm "normal" lens into a 5X monocular **79.95**

All Orders are Shipped Via UPS 3 DAYS Select

Camera Accessories

Kenko Auto Extension Tube Set for AF SLR's

Perfect coupling with TTL metering and AE mechanism! (use with manual focus function) Set of 3 tubes and can be used singly or combined in seven magnification strengths. The set consists of: 36mm, 20mm and 12mm Auto Tubes

Available for: Canon EOS, Minolta AF, Pentax AF
Please Specify **109.95**

Fully automatic extention tube set for NIKON Auto-Focus **149.95**

Sunpak PZ4000 AF

139.95

- Motor driven zoom head automatically adjusts to match the focal length of the lens in use.
- Guide number of 132 at ISO 100
- Available for: *Nikon Canon and Minolta Camera System.*

Bogen Tracker Series Tripods

for the nature photographer

- **Main tripod body and carrying strap are jungle green to blend into the environment**
- **Tripod includes leg protectors, spiked feet and new flip lock leg locks and a 2 section column that can be seperated to give a short unit for low angle shots**

3205G Green Tracker Tripod Legs extends to 62.5" (BG3205G) **114.95**

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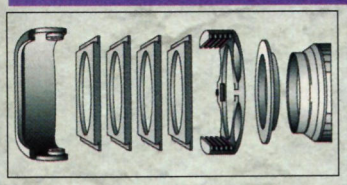
PRO-OPTIC® EFFECTS FILTER SYSTEM



■ *Protectafit Filter Management System*

Pro-Optic® Effects Filters *have the largest range of filters and are compatible with all square filter systems. The unique Snap-on Holder takes up to four filters allowing literally thousands of combinations. Unique snap-fit holder for instant changing between lenses. Completely modular system with superior quality.*

NOW ALSO AVAILABLE IN "P" SIZE FITS COKIN P HOLDERS		A	P
Filter Holder –	With Book, & Lens Cap	5.95	–
Adapter Rings –	40.5, 46, 49, 52, 55, 58, 62mm	Each @3.95	–
B&W FILTERS –	Yellow, Orange, Red, Green, Sepia	6.50	8.95
Conversion Filters –	80A, 80B, 80C, 82A, 82B, 82C, 81A, 81B, 81C	6.50	8.95
Conversion Filters –	85A, 85B, 85C, FLW, FLD,	6.50	8.95
Diffraction Filters –	2X, 4X, 36X, Star/Diffraction Star 4X, 8X	11.95	14.95
StarBurst Filters –	Star 4, 6, 8	8.95	10.95
Center Spot Filters –	1, 2, Gray, Violet, Green, Orange, Blue, Red	6.50	–
Wide Center Spot Filters –	1, 2, Gray, Violet, Green, Orange, Blue, Red	6.50	–
Oval Center Spot Filter –	1, 2, Gray, Blue, Red	6.50	–
Diffusion & Fog Filters –	Diffuser 1, 2, / Fog 1 ,2	7.95	9.95
Color Net Filters –	White, Gray, Violet, Green, Orange, Blue, Red	7.95	–
Close Up Filters –	+1, +2, +4,	7.95	12.50
Graduated Filters –	Light Gray, Dark Gray, Light Blue, Dark Blue, Light Tobacco, Dark Tobacco, Light Mauve, Dark Mauve, Light Red, Dark Red, Light Green, Dark Green, Light Yellow, Dark Yellow,	8.95	11.50
Graduated Sunset –	1, 2,	8.95	12.95
Graduated Soft Filters–	Soft 1, Soft 2,	7.95	11.50
Neutral Density –	ND2X, ND4X,	6.50	7.95
Sky Light	4.50	**Multi Image** 3, 5, 7,	12.95 –
Linier Polarizer	10.95	**Circular Polarizer**	16.95 34.95
Split Field	8.95	**Speed**	14.95 –
Double Mask 1, 2,	8.95	**Double Exposure**	4.50 5.95
Polyester Color Set	14.95	**Gel Holder**	4.50 –
Conversion Set	24.95	**Pre Shaped Frame**	9.95 –

Pro-Optic® Filter 'A' Size Kits

Pro Optic Starter Pack Consists of Filter Holder, Protective Lens Cap, 42 Page Color Brochure, Filter Pouch, Star 6 Filter #58, Close-Up +4 #104, Grad. Light Blue Filter #122, Skylight Filter #23, ... **34.95**

Pro Optic Bright Light Kit Consists of Filter Pouch , Star 4 #57, Star 6 #58 , Spot #60, 36x Diffraction #42, Star 8 w/Diffraction #44 ..... **44.95**

Portrait Kit Consists of Filter Pouch, Diffuser 1 #83, Diffuser 2 #84, Center Spot 1 #60, Center Spot 2 #61, Grey Center Spot #63, 81C #28 ..... **39.95**

Landscape Kit Consists of Filter Pouch, Grad Diffuser #135, Fog 1 #150, Sunset 1 #197, Grad light Grey #120, Grad Dark Tobacco #125..... **39.95**

Black and White Kit Consists of Filter Pouch , Yellow #1, Green #4, Orange #2, Red #3, Grey Net #95 ..... **34.95**

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Our "Cool" Black leather vests are fashionably hot! Show up at the trendiest of events wearing one of these and you'll fit right in. They are well tailored, fully lined and have double stitching throughout. There are over a dozen pockets with room for lots of gear. Not just for fashionable events, they are great in the field too.

- ***Available in Cowhide or more Supple Sheep Leather***
- ***Available in 4 sizes***

COWHIDE		***SHEEP LEATHER***	
Small	99.95	Small	129.95
Medium	99.95	Medium	129.95
Large	129.95	Large	159.95
X-Large	129.95	X-Large	159.95
		XX-Large	189.95
		XXX-Large	189.95

BALL HEADS

ARCA-SWISS MONOBALLS

3 YEAR WARRANTY

Ball #1 w/Quick Release	398.95
Ball #1 with 1¼"	309.95
Ball #1E Economy w/QR	289.95
Ball #1G Giant w/Quick Rel	479.95
Ball #2 w/Quik Release	599.95
1/4" Plates for Arca	29.95
35mm Plate	29.95

Dial Direct for SLR Accessories #42

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Binoculars

Pro-Optic Provis Binoculars

Provis Series Binoculars
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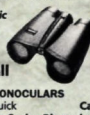

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- 100 25 Exp. **3.59**
- 400 25 Exp. **4.39**
- 400 40 Exp. **5.79**

KONICA JX

- JX-200 15 EXP. **2.85**
- JX-200 25 EXP. **3.29**
- JX-200 40 EXP. **4.49**
- JX-400 15 EXP. **3.09**
- JX-400 25 EXP. **3.69**
- JX-400 40 EXP. **4.99**

APS MAILERS

KODAK

- APS-15 EXP. **7.79**
- APS-25 EXP. **8.99**
- APS-40 EXP. **13.69**

FUJI

- APS-15 EXP. **7.49**
- APS-25 EXP. **8.99**
- APS-40 EXP. **13.49**

ILFORD

Film Type	ASA	Black & White Roll Film 24 Exp.	36 Exp.	120	220 ProPak	Bulk 100	Black & White Sheet Film 4x5 25	4x5 100	8x10 25
PanF Plus	(50)	—	2.99	1.99	—	26.95			
FP4 Plus	(125)	1.99	2.59	1.99	23.75	26.95	14.95	55.95	48.95
XP-2	(400)	—	2.84	—	—	29.95	14.95	59.95	53.95
XP-2 Super	(400)	2.69	3.49	2.19	—	29.95	—	—	—
HP-5 Plus	(400)	2.09	2.39	1.85	24.50	26.95	14.95	53.75	48.95
Delta	(100)	2.30	2.99	2.39	—	34.95	15.29	56.95	49.95
Delta	(400)	2.39	2.89	2.39	27.95	33.95	15.95	59.95	51.95
SFX 200 Infrared			5.75	4.95	—	—	—	—	—
ORTHO		—	—	—	—	—	12.49	—	41.95

AGFA FILM

AGFAPAN (B&W)

Film		135-36	120	100' Bulk
APX	25	2.75	1.90	—
APX	100	2.75	1.90	23.95
APX	400	2.75	1.95	23.95
Scala	200	7.25	4.95	—
Scala Mailer (36/120)				5.99

AGFACHROME (Slide)

RSX	50	4.89	3.39	—
RSX	100	5.45	3.69	71.95
RSX	200	5.89	4.09	—
CTX	100	4.49	—	—
CTX	200	4.89	—	—

AGFACOLOR (Print)

Film		135-24	135-36	Bulk 100'	120	220 PP
HDC	100	2.49	2.99	—	—	—
HDC	200	1.99	3.49	—	—	—
HDC	400	2.99	3.89	—	—	—
Optima	100	3.09	3.89	—	2.99	
Optima	200	3.69	4.19	—	3.05	—
Optima	400	3.99	4.59	45.95	3.49	31.50
Ultra	50	3.19	3.99	—	3.29	—
Portrait	160	3.09	3.89	—	2.25	31.50

AGFA 4x5 Sheet Film

Sheets	APX 100	Scala	RSX 100	Optima 100
10	—	16.95	—	15.75
25	11.95	—	—	—
50	—	—	64.95	—

Lowepro

PROFESSIONAL AW
ALL WEATHER CASES

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- Magnum AW Med.Format 163.95
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- Elite AW 106.95
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- Orion Trekker /Daypack 60.95
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- Photo Runner 43.95
- Off Trail Belt Pack 37.95
- New Off Trail 2 62.95

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- Photo Gloves 18.95

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229.95

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12"W x 6"D x 19"H.
Available in Black or Forest Green

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- Pro Roller#2 299.95

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- Topload Zoom AW 49.95
- Nova -1 32.95 Nova 3 39.95
- Nova -2 36.95 Nova 4 49.95
- Nova 5 53.95

OutPack

Scopepack

A unique Backpack for "super-telephoto" lenses. Holds any lens up to 800mm mounted to the camera body. Also ideal for spotting scopes - the large main compartment holds a scope without having to remove it from the tripod. Has four 9x6x3" outside pockets. Main compartment is 24 x 8"
Colors: Rich Deepwater Blue (B), classic Olive Green (G) or Camouflage (C).

Canon Professional Back Pack 1

64.95

- Two main compartements, three easily accessible side pockets and one zippered back pockt.
- Three removable padded partition walls
- Main compartment measures: 16¾x12½ x 5¾".
- Color: Forest Green

Canon Deluxe Back Pack 10

46.95

- Two main compartements, three easily accessible side pockets and one zippered back pockt.
- Main compartment measures: 10¼x12½ x 5¼".
- Color: Forest Green

KODAK FILM

COLOR PRINT FILM 35mm

film	ASA	135-24 DI	135-24 Roch.	135-24 Proc. DI	135-24 Proc. Roch.	135-36 DI	135-36 Roch.	135-36 Proc. DI	135-36 Proc. Roch.
GA	(100)	1.59	2.75	8.08	9.24	2.09	3.59	10.48	11.98
GB	(200)	1.99	3.49	8.48	9.98	2.49	4.29	10.88	12.68
GC	(400)	2.09	3.65	8.58	10.14	2.49	4.49	10.88	12.88
GT Gold Max	(800)		3.95		10.44	3.79	5.39	12.18	13.78
Royal Gold RA	(100)	-	3.39	-	9.88	3.89	4.49	12.28	12.88
Royal Gold RB	(200)	-	3.95	-	10.44	4.59	5.19	12.98	13.58
Royal Gold RC	(400)	-	4.39	-	10.88	4.89	5.59	13.28	13.98
Royal Gold RF	(1000)	-	5.29	-	11.68	5.99	–	14.38	–

SLIDE FILM 35mm

	ASA	135-24 DI	135-24 Roch.	135-24 Proc. DI	135-24 Proc. Roch.	135-36 DI	135-36 Roch.	36X w/KODAK PR. DI	36X w/KODAK PR. Roch.	36X w/FUJI P/. DI	36X w/FUJI P/. Roch.
KM	(25)	—	—	—	—	-	5.95	-	10.24	-	–
KR	(64)	—	4.29	—	7.66	-	4.69	-	8.98	-	–
KL	(200)	—	5.19	-	8.56	-	7.29	-	11.58	-	-
Elite EA	(50)	—	—	—	-	—	5.99	—	10.28	—	9.38
Elite EB	(100)	3.35	4.29	6.72	7.66	3.49	5.49	7.78	9.78	6.64	8.78
ET	(160)	-	-	-	-	5.99	7.09	10.28	11.38	10.08	10.38
Elite ED	(200)	4.79	5.49	8.16	8.86	4.99	6.75	9.28	11.04	8.28	10.04
Elite EL	(400)	—	5.99	—	9.36	5.79	-	10.08	-	9.08	-

Kodalux

MAILERS

for Prints

- DP-12 ......4.49 DP-24......6.49
- DP-36 ......8.39

for Slides

- PK-12......5.99 PK-24......3.37
- PK-36......4.29 ESP-1 *(push)*2.69
- PK-59 *(Movie)*..........5.59

for Posters

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for PHOTO CD

- PKT-24....18.49 DPT-24.....25.95
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- Fun Saver APS w/Flash 8.95

FUJI Quick Snaps

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- KMA 464 (silent)........9.95
- KMA 594 (sound).....14.95

Scotch 3M

COLOR SLIDE FILM

	135-36	...w/Proc.
Scotch 100	2.99	6.28
Scotch 400	4.79	7.58
Scotch 640 T	5.49	8.78

KODAK SHEET FILM USA

COLOR PRINT	4x5 10	4x5 50	8x10 10	8x10 50
4106 (VPS)	16.15	73.40	60.59	–
4111 (Vericolor)	9.95	–	34.95	155.95
4112 (VC intrng)	17.29	75.95	64.95	294.95
4325 (Comm Int.)	17.85	73.50	65.95	294.95
4329 (PRN)	16.45	73.95	62.95	–
PRT (100T)	16.59	75.95	62.95	–
PMC (400)	18.95	–	–	–
Portra 160 NC	16.95	74.95	61.95	–
Portra 160 VC	16.95	74.95	61.95	–
Portra 400 NC	18.95	–	70.95	–

COLOR SLIDE		4x5 10	4x5 50	8x10 10	8x10 50
6117	(EPR)	19.95	89.95	73.95	346.95
6118	(EPY)	17.49	79.49	65.49	307.95
6121	(DUP)	38.95	68.95	135.95/25	262.95
6105	(EPP)	17.95	82.95	68.95	319.95
7058	(EPN)	18.19	82.95	69.95	324.95
E100 S		17.99	82.95	69.95	322.95
E100 SW		17.99	82.95	67.95	317.95

BLACK & WHITE		4x5 25	4x5 100	5x7 100	8x10 25	8x10 50
4147	(PX)	15.95	59.95	99.95	52.95	102.95
4164	(TX)	15.95	58.95	97.95	52.95	102.95
4052	(TMX)	15.95	59.95	95.95	52.95	–
4053	(TMY)	16.95	63.95	102.95	54.95	–
T400-CN		8.95		10 Sheets		
S0132	(DUP)	32.95	–	–	103.95	–
4125	(Copy)	21.95	79.95	134.95	–	145.95
4127	(Comm)	28.95	–	–	–	178.95
2556	(Ortho)	–	45.95	–	100 Sht.	144.95
4143	(HIE)	45.95	–	–	–	–
4415	(TP)	34.95	–	–	113.95	–
4162	(Ektapan)	17.95	62.50	104.95	–	108.95

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- 64T (64) 44.95
- EPP (100) 47.95
- PRN (100) 47.95
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- TMX (100) 31.95
- E100S 47.95
- E100SW 47.95
- Ready Load Holder 49.95
- HP Combo Plan T Sys. ..44.95

PRO COLOR PRINT FILM USA 35mm 120/220

Film	ASA	135 -36	36X with PROC	135 36 PP	120 Single	120 ProPak	220 ProPak
PJ-100	(100)	3.39	11.78	16.95	–	–	–
PRN	(100)	5.35	13.74	27.25	3.29	16.45	33.95
PRT	(100T)	–	–	–	3.39	16.95	–
VPS	(160)	5.39	13.78	26.95	3.39	16.95	33.90
PMC	(400)	5.69	14.08	28.45	3.49	17.45	34.90
PPF	(400)	5.59	13.98	27.95	3.49	17.45	34.90
PJ 400	(400)	3.49	11.88	17.45	–	–	–
PJ 800	(800)	4.19	12.58	20.95	–	–	–
PMZ	(1000)	6.19	14.58	30.95	3.79	18.95	37.95
New Portra 160 NC		5.59	13.98	27.95ll	3.49	17.45	34.90
New Portra 160 VC		5.59	13.98	27.95	3.49	17.45	34.90
New Portra 400 NC		5.99	14.38	28.95	3.69	18.45	36.95
New Portra 400 VC		5.99	14.38	28.95	3.69	18.45	36.95

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- 5325 ......81.95
- VPS 40.95
- PMC 43.95
- Portra 160NC......42.95
- Portra 400NC......43.95

GPX (160)
135-8 Exp
ProPack (10)
15.95

GA-120 USA
1.99

PRO SLIDE FILM USA 35mm 120/220

	ASA	135-36	36X w/KODAK PROC	36X w/FUJI PROC	120 Single	120 ProPak	220 ProPak	Bulk 100'
PKM	(25)	7.99	12.28	-	–	–	–	–
EPY	(64)	7.99	12.28	11.28	4.49	–	–	79.95
EPR	(64)	8.99	13.28	12.28	4.49	22.45	45.70	89.95
PKR	(64)	7.99	12.28	-	–	–	–	–
EPN	(100)	7.99	12.28	11.28	4.39	21.95	42.95	84.95
EPP	(100)	7.99	12.28	11.40	4.25	21.25	41.95	84.95
E100 S	(100)	5.99	10.28	11.08	3.99	19.95	39.95	89.95
E100 SW	(100)	5.99	10.28	11.08	3.99	19.95	39.95	89.95
New! E100 VS	(100)	Call	Call	Call	Call	Call	Call	Call
EPT	(160)	8.99	13.28	12.28	4.65	23.25	–	92.95
E-200	(200)	7.99	12.28	11.28	4.50	22.50	47.95	89.95
PKL	(200)	8.89	13.18	-	–	–	–	–
EPJ	(320T)	9.29	13.58	12.78	–	–	–	–
EPL	(400)	8.99	13.28	12.28	5.30	–26.50	–	107.95
EPH	(1600)	10.59	–	–	–	–	–	–
5071	(DUP)	6.49	10.78	9.80	–	–	–	41.95
HCS	(EKTA)	5.25	9.54	7.96	–	–	–	–
S0366		6.99	11.28	9.80	–	–	–	59.95
S0279		6.99	11.28	9.80	–	–	–	–
EIR		16.99	–	–	–	–	–	–

BLACK & WHITE FILM USA 35mm Prof. 120/220

	ASA	135 24	135 24 Proc.	135 36	135 36 Proc	120	120 PP	220 PP	Bulk 100'
PX	(125)	2.57	9.06	3.69	12.08				
PXP	(125)	–	–	–	–	–	12.49	25.50	31.95
TXP	(320)	–	–	–	–	–	12.89	25.95	–
TX	(400)	2.59	9.08	3.59	11.98	2.49	–	–	32.95
TMX	(100)	2.69	9.18	3.85	12.24	2.49	12.45	–	34.95
TMY	(400)	2.89	9.38	3.95	12.34	2.59	12.95	–	35.95
T400 CN	(C41)	2.99	9.48	4.09	12.48	2.69	–	28.95	
TMZ	(3200)	–	–	4.69	–	–	–	–	79.95
TP	(Copy)	–	–	6.49	–	5.29	–	150'→	56.69
VP	(120)	–	–		–	2.19	–	–	
HIE		–	–	8.39	–	–	–		

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- **PJ400** (400) 135-36 20 Pack $67.95
- **PJ800** (800) 135-36 20 Pack $79.95

FUJI FILM

Fuji Professional

Fujicolor Print Film

	ASA	35mm 24	w/p	36x	Roll Film w/p	120
CA	(200)	–	–	2.09	10.53	—
CH	(400)	–	–	2.59	10.98	—
CU	(1600)	3.39	9.84	3.89	12.28	—
CS Reala	(100)	2.59	9.08	2.99	11.38	2.45

Superia / Super G Plus Film

	ASA	35mm 24	w/p	36x	Roll Film w/p	120
Superia	(100)	1.89	8.48	2.29	10.68	2.69
Superia	(200)	2.25	8.74	2.49	10.88	—
Superia	(400)	2.39	8.88	2.99	11.38	—
Super G Plus	(800)	—	—	3.49	11.88	—
Superia	(800)	—	—	3.99	12.38	—

SENSIA SLIDE FILM

	ASA	24X	24X w/p	36X	36X with Processing by Fuji	by Kodak
RA	(100)	–	–	3.39	6.68	7.58
RM II	(200)	3.09	6.46	3.69	6.98	8.08
RH II	(400)	4.19	7.56	4.89	8.18	9.18

FUJI QUICK LOAD

- Film Holder..........104.95
- **RVP** Velvia..........51.95
- **RAP Astia**..........51.95
- **RDP II** Provia..........51.95
- **RTP** 64T..........49.95

FUJICHROME PROFESSIONAL SLIDE FILM

	ASA	35mm 36X	w/Processing by Fuji	by Kodak	120	220	Bulk 100'	4x5 10	4x5 50	8x10 10	8x10 50
RVP Velvia	(50)	5.25	8.54	9.54	3.15	6.89	74.95	17.50	79.50	67.95	317.95
RTP	(64)	4.99	8.28	9.28	3.39	–	79.95	16.95	78.95	63.95	299.95
RAP Astia	(100)	4.69	7.98	8.98	3.19	6.49	74.95	16.75	77.95	65.95	305.95
RDP II Provia	(100)	4.95	8.24	9.24	3.49	6.59	73.95	17.95	82.50	67.95	319.95
RMS 100/1000		8.19	–	–	5.55	9.95	99.95	–	–	–	–
RHP Provia	(400)	6.19	9.48	10.48	4.19	–	102.89	–	–	–	–
RSP Provia	(1600)	7.49	–	–	–	–	–	–	–	–	–

	ASA	35mm 36x	w/p	Roll Film 120	220	100' Bulk	4x5 10	4x5 50	8x10 10	8x10 50
FUJICOLOR PRO PRINT FILM										
NPS	(160)	2.59	10.98	2.25	5.49	39.95	15.49	69.95	56.95	—
NPL	(160)	—	—	3.39	—	—	15.95	69.99	56.99	—
NPH	(400)	3.69	12.08	2.59	5.69	—	—	—	—	—
NHG II	(800)	5.79	14.18	3.79	7.59	—	—	—	—	—
FUJI PRO BLACK & WHITE FILM										
Neopan	(100)	1.99	10.38	–	–	–				
Neopan	(400)	2.44	10.83	2.25	–	32.95	—	—	—	—
Neopan	(1600)	3.19	11.58	—	–	—	—	—	—	—
CDU Duplicating		—	—	—	–	40.95		65.95		249.95
ITN Internegative		—	—	—	–	70.95	16.89	72.95	58.95	275.95

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TENACIOUS STOWAWAY
Determined to hitch a ride off of Chincoteague Island, Virginia, this clever amphibian hopped into photographer Rich Pomerantz's SUV and took cover. As Rich was packing up his gear after a day in the field photographing Chincoteague's famous wild ponies, he noticed the freeloader and set him back outside. The persistent frog wouldn't yield the relocation and instead leapt back into the vehicle for this offhand photo session.

Nikon N90s, Nikkor 35-135mm Macro, Kodak Ektachrome E100 SW

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for Nature Lovers

Photo by André Constantini F-11 at 1/60 sec. ISO 100 Slide film

SP AF90mm F/2.8 1:1 Macro

European Lens-of-the-Year 1997-98

You'll fall in love with Tamron's SP 90mm macro the moment you look through it: Your subject comes into sharp and precise view as you delicately fine-tune focus in the macro mode with Tamron's new focusing ring clutch. Our patented and enhanced BBAR multi-coatings provide you with the most natural color reproduction you have ever experienced. Once you have handled the Tamron SP 90mm macro, you will never want to touch another. It's the most portable macro available weighing only 14.2 ounces. And with a 1:1 design that gives you an efficient 11.4" minimum object distance, you won't disturb your subjects. Tamron's nine-blade diaphragm is designed to make your images pop off the film by blurring the background to perfection. The SP 90mm macro is available for your Canon, Minolta, Nikon or Pentax AF SLR camera as well as over 200 manual focus cameras with Tamron's Adaptall-2 Interchangeable Mount system. Tamron–Sharper by Design.

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